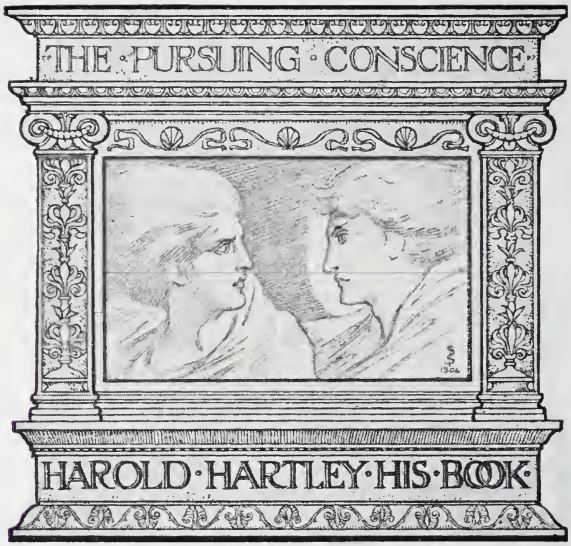
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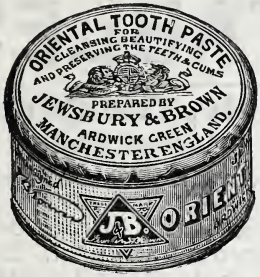

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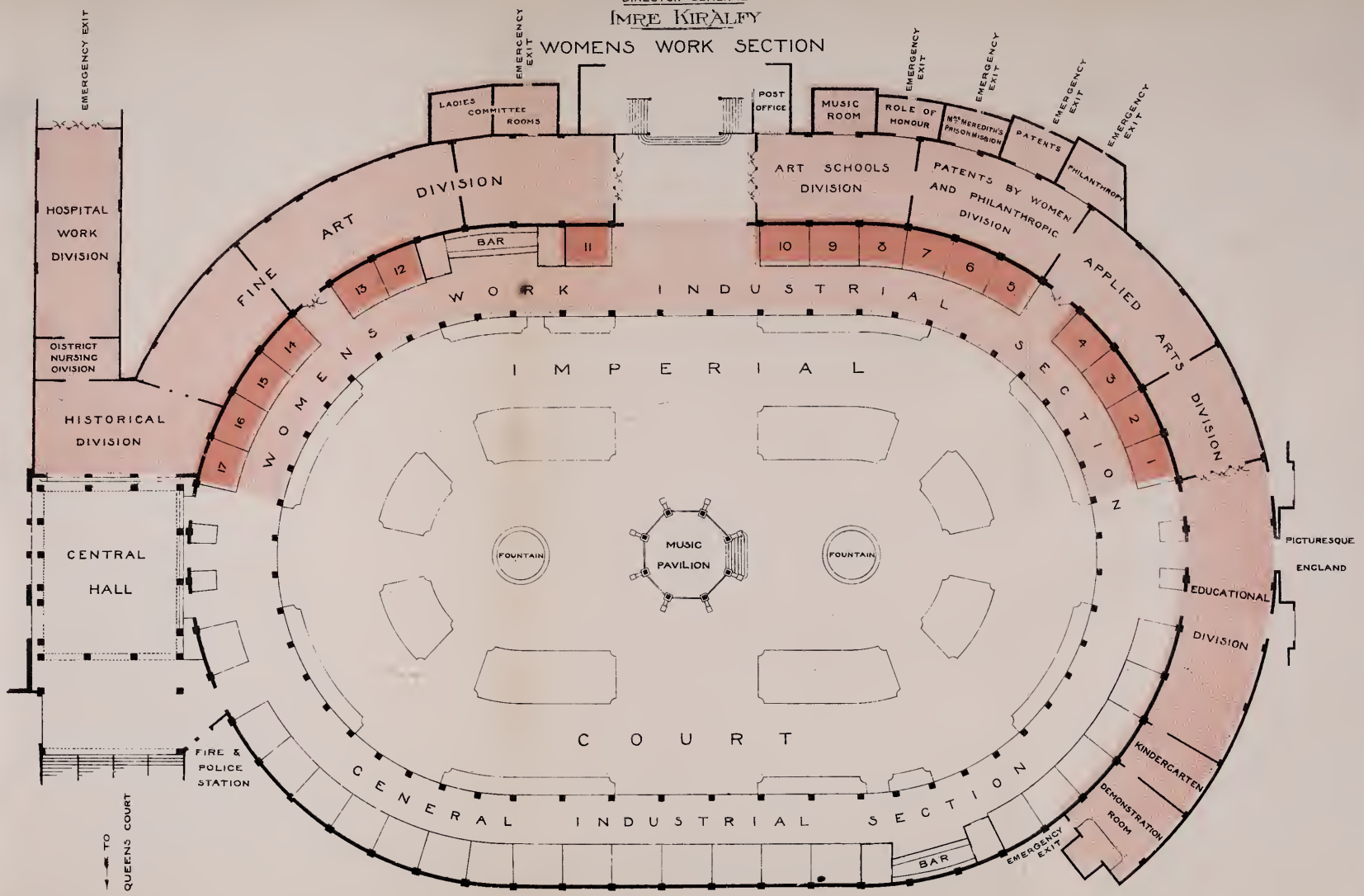

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London May 1897

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WOMAN'S WORK.

During no period in the world's history, has the progress of woman's work been so remarkable as in that of the Victorian Era, and in no country has its development been so extensive, nor its influence more felt, than in Her Majesty's dominions. Although this advance is fully realised, and several attempts have been made to illustrate the progress of woman's work, there has never been an Exhibition dealing adequately with this great subject. The advance of woman in the fine arts, in education, in refined and beautiful workmanship, in inventions, her studies and devotion in nursing, and her softening influence, which has penetrated into almost every profession, elevates the nineteenth century in the memorable record of the world's history. It is an apparent fact, particularly when we turn to literature, that the work by woman during the past sixty years greatly exceeds anything accomplished by her in all previous times. It is, therefore, but fitting and just that woman's work should be represented in a worthy manner in this commemorative Exhibition.

For some time past, I have given a great deal of consideration to the subject, and, thanks to the combined efforts and invaluable assistance rendered by the Honorary Committee of the Woman's Section—the Duchess of Devonshire, the Duchess of Sutherland, the Marchioness of Tweeddale, Countess Cowper, the Countess of Warwick, Lady George Hamilton, Lady Mackenzie of Tarbat, Lady Jeune, Miss Henrietta Rae (Mrs. Normand), and the other ladies of the Committee —I have been enabled to bring before the world an Exhibition of Woman's Work, which I trust will prove worthy the important event which we are about to celebrate.

The true progress of every race is marked in the condition of woman—whatever she is, the race will be ; there cannot be any doubt that she is the civiliser, softener, and the purifier of life.

The progress of woman's work during the Victorian Era has been most adequately described in the prefaces to the different sub-divisions; by Mrs. J. R. Green, Miss Henrietta Rae, Lady George Hamilton, Christina Bremner, Miss Eva E. Lückes, Matron, London Hospital, and other ladies of the Committee and Sub-Committees. No words of mine could add anything to the able, exhaustive and most interesting papers contributed by these ladies. I shall, therefore, confine myself to giving a brief survey of woman's work in ancient times, and sketches of those women who, by their talents and superiority, have created an everlasting influence upon the destiny of woman.

Nothing is more interesting than to trace, through all its vicissitudes, the lengthy course of laws and customs which have slowly raised woman from a condition of abject slavery to a position on the confines of social and civil equality. I shall not, however, dwell upon this lower phase of woman's life, but confine myself to that period when she had already reached a station worthy to be recorded in the pages of history.

Babylon was founded by a woman, who attained to a superior power by her genius alone; who influenced her age by her wisdom and talents; built cities, raised aqueducts, constructed roads, commanded great armies in person, and, both as conqueror and legislator, was amongst the earliest agents of Asiatic civilisation.

Egypt—the land where man was wisest and most indulgent to woman—Egypt, from whose intellectual fires Greece and Rome borrowed the torch by which worlds then unknown and races never dreamed of have since learned the laws of nature and the philosophy of morals—never was so rich in wealth, power and civilisation as under the reign of the last of its queens, who made knowledge the basis of national supremacy, and who reconstructed that precious library which man in his madness had destroyed.

In that land the women of the populace managed the greater part of such business as was transacted out of doors. They left the management of the loom to men, while they themselves were abroad engaged in commerce. At a later period, Hypatia, by her learning, became a most influential teacher in Alexandria, and the fame of her lectures drew students from all parts of the East. Personally she was held in such great esteem, and such reliance was placed on her

judgment and sagacity, that the magistrates frequently consulted her on important cases.

In Greece, while the young men of Athens were given perfect education, precisely the contrary was the case with the Athenian maiden. In her childhood she was strictly enjoined "to speak, to listen, and to see as little as possible," and so when she grew to womanhood the care of the management of the household, obedience to parents or husband was for her the acme of accomplishments, ambitions, and virtue. The only art taught her in youth was that of dancing and singing.

Her position in the early days of Greece was not a high one; her occupation was the common employment of spinning, weaving, embroidering, making garments, and attending to household duties. In general there seems to have been no difference whatever between the occupation of princesses and women of ordinary rank. It is, however, recorded that the arts were not neglected by women. In poetry, Sappho enjoyed a unique renown. She was called the poetess as Homer was called the poet. Of all the poets of the world, of all the illustrious artists of all the literatures, Sappho is the one whose every word has a peculiar and unmistakable perfume, a seal of absolute perfection and inimitable grace. She was exalted to the distinction of being called the tenth muse.

It was not until the Periclean age that women gained sufficient freedom to enable them to exert a direct influence of thought and further the principles underlying human conduct. Aspasia proved to the world that woman could be the intellectual compeer of the ablest statesmen and philosophers. She attained unrivalled influence and distinction over the most celebrated philosophers, orators, and poets, who delighted in her society, and statesmen consulted her in political emergencies; in fact, Pericles surrendered to her the government of Athens—then at the height of its glory and renown. Women began to follow literature and art. They taught rhetoric and elocution, lectured publicly, and established schools of philosophy, and contributed generally a powerful influence on their times.

Roman women were as industrious as the men, and worked at home while the husbands and fathers were at war. After household

cares, their chief occupations consisted in spinning and working wool. It was considered the duty of women who held in honour the name of wife or mother, to make the clothing of their husband, children, and servants, after having prepared the wool and flax to weave them into stuffs upon the loom, for their family and household.

In Rome, Cornelia stands as a true specimen of womanhood amid the evil and corruption of her time. This accomplished and virtuous woman gave to Rome two of its noblest sons, who, as the result of her education, became the popular reformers of their time.

The advent of Christianity exercised the most salutary influence of all in the amelioration of the social condition of woman. She was lifted out of her state of debasement and inferiority and placed on a level with man. It was owing to this moral and softening influence that such women as the Apostles of the nineteenth century —Miss Florence Nightingale, and many others—were brought before the world.

Another cause which contributed to place woman upon the high pedestal she occupies in society to-day, was the invasion of the barbarians.

Turning to the Northern nations which resembled each other, we find in the early days of these rude but generous people that they held the mission of women to be higher, and entitled her to share in politics and government, whilst war and hunting were the only favourable occupations for man, all other employment being left for women. Among the Germans they were the chief counsellors, and mostly the chief prophets, priests, and physicians. "Honour to *God* and to *Woman*"—such is the traditional motto, the words of which resounded at all festivals and combats held by the Germanic people during the Middle Ages.

Between the intellectual light of modern times and the civilisation of ancient Rome, the dark ages, as they are emphatically called, stand like a blank. Not only were the arts and sciences dormant, or wholly lost, but all the incidents of the era partook of its profound gloom, and were like deeds done in the night. If the horizon was for a moment illumined, it was by lightning breaking from the thunder-cloud, by the flash of a meteor, which expired as it appeared, serving, indeed, only to render darkness visible, for learning was dead.

After this long period of obscurity we find a brilliant star appear, Isabella of Castile, by whose womanly kindness and queenly generosity Columbus, the greatest discoverer of any age, was able to develop and carry out the greatest idea of the fifteenth century—the *Discovery of America.*

Still more brilliant shone in the firmament of civilisation Elizabeth of England. She was endeared to her subjects by the glory of her reign, by the wisdom of her measures, and by the frugality of her administration. To the greatness of her time, she herself contributed largely. What added most of all to the glory of the Elizabethan age, was its literary splendour. In that regard, her reign was unsurpassed, perhaps unequalled, in the history of the world. In its splendid outburst of intellectual activity the human mind began suddenly to display its energies with a freedom and vigour never before known.

The dawn of the nineteenth century brought to the world a galaxy of the noblest, wisest, and most learned women of all ages, whose influence will be felt through all future generations. Mary Somerville distinctly raised the world's estimate of woman's capacity for the severest and loftiest scientific pursuits. Her works are worthy to be classed among the greatest efforts of the human mind. She is an honour to England, and the pride of her sex throughout the world. In her astronomic studies, her own discoveries of comets and her participations in the memorable writings of her brother, Caroline Herschel's name will live in all future ages. Harriet Martineau's work was influenced by the highest and purest of inspirations, the yearning to redress the wrong, to defend the weak, to denounce the false, and advocate the true. Her writings and her life are illuminated with the remembrance of modern heroism.

Among female poets of the present era, Elizabeth Barrett Browning stands alone. For purity of sentiment, beauty of style, fervid imagination, and intellectual power, she has no rival, while the works of George Eliot will rank high among those masterpieces of English literature which will remain to all time an eloquent vindication and irresistible support of the claims of woman.

Words can hardly express the great debt of gratitude we owe to Florence Nightingale, who by her generous, heroic labours has given up her whole life to the promotion of humane work, to the amelioration

of the condition of our soldiers, to the improvement of the hospital organisation; who first opened for women so many paths of duty, raised nursing from menial employment to the dignity of "an art of charity," and who diffused the knowledge of the laws of health; the great nurse, the wise, beloved heroine of the Crimean War. When she went to Balaclava she did a work which was the outburst of a new spirit of a new age, which has since resulted in a thousand other efforts for the relief of suffering humanity.

It has remained for the nineteenth century to give birth to the noblest of all women — VICTORIA — whose monumental work and mighty influence has not only benefited one-fourth of the women on the face of the earth over whom she rules, but all other nations over which it has spread. No sooner had she ascended the throne than a complete revolution for the advance in education, science, and culture took place, which resulted in the great progress of literature, arts, industries, and legislation which has glorified her reign.

All hail, then, to her whose Diamond Jubilee we are about to celebrate; to the QUEEN who has made her Era unparalleled in history; to VICTORIA, the purest of all women, the truest of all wives, the noblest of all mothers, the greatest and most honoured of all Sovereigns.

IMRE KIRALFY.

LONDON, *May 24th*, 1897.

Historical, Commemorative, and Literature Committee.

Chairman:

THE DUCHESS OF DEVONSHIRE.

MRS. J. R. GREEN. | S. ARTHUR STRONG, ESQ.

WOMAN'S LITERARY WORK IN THE VICTORIAN ERA.

IT is perhaps too readily assumed that only in this age have women enjoyed the benefits of education or achieved distinction in learning. Students of history, however, will be the last to undervalue the proofs which lie scattered through its pages of the serious and enlightened culture which women have honourably shared in every age when learning was held of real account, or to forget the patterns which have constantly been given to the world of what a cultivated woman should be. In the graver matters of intellectual training we have indeed advanced beyond our ancestors, if we have advanced at all, far less than is commonly supposed: but already a century and a half ago we can see the beginning of a movement which has given to modern education its most distinctive feature—the movement to draw larger *numbers* of women into the ranks of cultivated people. An observation of Dr. Hawkins, in his life of Johnson, reminds us of the sympathetic interest with which this progress was watched by the friends of women and of learning. "And here let me observe, that the benefits of oral instruction, joined with the perusal of such authors as we now put into female hands, may be estimated by the degree of mental improvement at which the sex is at this day arrived, which, as Johnson once remarked to me on receiving a lady's letter, is so great, that in that kind of composition, we who were their teachers, may learn of them."

The century before our own era had, indeed, a double distinction; for side by side with the widening in numbers of the educated class of women, it showed a new and brilliant activity in literary production. We cannot speak lightly of the epoch which, if we glance over the whole period, gave us in polite letters a Lady Mary Wortley Montague; and in wit and social quality, Mrs. Montagu and Mrs. Thrale; which in romance was made illustrious by Miss Austen, Miss Burney, Miss Edgeworth, whose Irish tales

according to Scott's account, first suggested to him the writing of stories of Scotch life, and Mrs. Radcliffe, a name perhaps too little considered if we remember the frequent phrase of the great writer Stendhal, that he must abandon the hope of representing some scene because he lacks the splendid power in description of Mrs. Radcliffe. The same epoch gave us in poetry Mrs. Hemans: in science, not only Mrs. Somerville, of whom Laplace said that one person alone in England understood him and that was a woman, but also Caroline Herschel, the only woman who has won the gold medal of the Royal Astronomical Society: in history and economics, Miss Martineau; in educational writings, Mrs. Marcet, Mrs. Sherwood, Mrs. Markham, Miss Strickland; in travel, the first pioneers of lady explorers. Other eminent women have as it were crossed the border, and been seen among us carrying the generous and humane culture of an older time; as the volumes of Miss Swanwick in the library here collected will remind us.

As we recall the names of distinguished women that illuminate the whole Georgian period, we may feel proud to see ample proof that the women of the Victorian era have nobly maintained in the higher ranks of art and letters the reputation handed down to them from the past. The Brontës, George Eliot, Mrs. Gaskell—these are names that will make this reign famous while English literature lasts; Mrs. Augusta Webster, Mrs. Browning, and yet more Christina Rossetti, will be remembered in poetry; Miss North, Miss Kingsley, Mrs. Bishop, Miss Edwards, and many more, will more than outdo the records of former travellers, not only in feats of courage and endurance, but in their contribution to various branches of knowledge; the serious work of Mrs. Everett Green in her Calendars of State Papers has inaugurated what Lord Acton calls the documentary period of history; Miss Ormerod, an expert of the first rank, has worthily maintained the place of women in science; and some exhibits sent by a few workers in astronomy and other branches of science, give hope that research will not be abandoned by them; Mrs. Gatty and Mrs. Ewing have shown that the tradition of writing for the young is not yet lost.

But while the Exhibition thus testifies to the fact that the women of genius in the Victorian era have not been unworthy of their predecessors, and have maintained the traditions bequeathed to them, it also bears witness to the fact that the general body of women have at the same time multiplied and developed their activities over a vast field of enterprise. There is not a department, romantic, poetic, historical, artistic, scientific, educational, or philanthropic, where their presence is not only apparent, but one may say insistent. *Dux femina facti.* The library which has been collected of volumes on every

subject—a library which might easily have been doubled or trebled—is but one illustration of what is essentially the new and peculiar feature of this reign. At no time before in English history would the assembling of such a library, or such a series of exhibits, have been possible: and it forms a remarkable comment on the difference between the free and the close systems of education. We may say roughly that not a book, not a poem, not a fragment of scientific research, not a historical study, not a musical composition, issued from the numbers of women grouped in convents throughout mediæval times: a strange contrast in their intellectual barrenness to the record of many a monastery. In the sphere of mind these schools have laid no claim on the gratitude of the world. The amount of activity that so long lay dormant we may now measure in the light of the tragic commentary that history so often writes on the past struggles of mankind, as we watch the energies set free at the Renascence and observe their steady course till we survey in astonishment the universal industry which has followed the open instruction and competition of public schools.

It is in the representation of this wide-spread activity that the chief significance of this Exhibition lies. We are here reminded in a most striking way of the new conditions under which the literary woman will in future be developed. The women of the past did their work under conditions of solitary reflection, of self-dependence in forming their standard, of difficulty in attaining their ends, which acted as bracing stimulants both to intellect and character. Those who examine with attention the exhibits of this department will notice evidence of the great breadth and many-sidedness of the culture which women working under the stress of so great an effort achieved, and of the ardour which may be developed in the single-hearted search for knowledge. The woman of the future, on the other hand, will not be solitary, but will be accompanied on her road by a crowd of journeying sisters; she will have to fight, not against the dangers of isolated reflection, but against the noise of ready-made opinions; not against the difficulty of creating for herself a standard of woman's work, but against the peril of adopting a standard accepted and vulgarized by popular acclamation; not against silence and opposition, but against the indiscriminating sympathy of eager partizans. The difficulties of the future will be new, but the first rank of workers in every branch will among these too find the means of strengthening by severe effort character and intellect.

Alice Stopford Green.

HISTORICAL, COMMEMORATIVE AND LITERATURE DIVISION

Historical Hall.

1 **Mrs. Somerville.** *Lent by Miss Helen Blackburn.*

2 **Madame Bodichon** (Barbara Leigh Smith). *Lent by Miss Helen Blackburn.*

3 **Mrs. Gaskell.** *Lent by Miss Helen Blackburn.*

4 **Charlotte Bronte.** *Lent by Miss Helen Blackburn.*

5 **Miss Caroline Herschel.** *Lent by Girton College.*

6 **Miss Anne Jane Clough.** *Lent by Miss Helen Blackburn.*

7 **Charlotte, Countess Canning.** By J. R. Swinton. *Lent by Hon. Mrs. Swinton.*

8 **Miss Florence Nightingale.** *Lent by Somerville College.*

9 **Fanny Kemble.** *Lent by Miss E. Mallet.*

10 **Mrs. Jameson.** *Lent by Miss Helen Blackburn.*

11 **Emily, Viscountess Palmerston.** *Lent by Hon. Mrs. Swinton.*

12 **Charlotte Bronte.** *Lent by G. M. Smith, Esq.*

13 **Model Engine,** made by Miss Rosalie M. D. Spurgin, aged 15. *Lent by Maker.*

14 **Notable Women** of the 18th and 19th centuries. *Lent by Arthur Thomas, Esq.*

15 **Portrait of Mary Somerville.** *Lent by Lady Ramsay Fairfax.*

16 **Miss North.** *Lent by Somerville College.*

17 **Miss Berry.** By James R. Swinton. *Lent by Hon. Mrs. Swinton.*

18 **Maria Edgeworth.** *Lent by Miss Helen Blackburn.*

19 **Embroidered Tablecloth** in carved box. Presented to the late Mary Carpenter by native gentlemen of Sind. *Lent by Rev. J. Estlin Carpenter.*

20 **Helen, Lady Dufferin.** By J. R. Swinton. *Lent by Hon. Mrs. Swinton.*

21 **Lady Constance Grosvenor.** By Jas. R. Swinton. *Lent by Hon. Mrs. Swinton.*

22 **Maria, Marchioness of Ailesbury.** By J. R. Swinton. *Lent by Hon. Mrs. Swinton.*

23 **Harriet Martineau.** *Lent by Miss Helen Blackburn.*

24 **Mary Carpenter.** *Lent by Miss Helen Blackburn.*

25 **Georgiana, Lady de Ros,** at the age of 95. By Countess Feodore Gleichen. *Lent by Hon. Mrs. Swinton.*

26 **Mrs. Moscheles.** By Felix Moscheles. *Lent by Mrs. Dickens.*

27 **Fanny, Viscountess Jocelyn** (one of the Queen's bridesmaids). By James R. Swinton.

28 **Elizabeth Rundle Charles,** author of "Chronicles of the Schönberg-Cotta Family." By Miss Ellen G. Hill. *Lent by*

29 **Louisa, Lady Egerton.** By Mary Daniel. *Lent by Artist.*

31 **H.M. the Queen.** By Princess Louise, Marchioness of Lorne. *Lent by H.R.H. Princess Louise.*

32 **Miss Amelia A. B. Edwards.** *Lent by Somerville College.*

33 **Mrs. Craik** (*née* Dinah Maria Muloch). By Hubert Herkomer, R.A. *Lent by George Lillie Craik, Esq.*

34 **Miss Lydia Becker.** By S. Isabel Dacre. *Lent by Miss Helen Blackburn.*

35 **Miss Ellen Terry** as "Beatrice." *Lent by Miss Ellen Terry.*

36 **Miss Ellen Terry.** *Lent by Miss Ellen Terry.*

37 **Miss Ellen Terry's** first appearance. *Lent by Miss Ellen Terry.*

38 **Miss Ellen Terry** in "Henry VIII." *Lent by Miss Ellen Terry.*

39 **George Eliot.** *Lent by J. W. Cross, Esq.*

40 **Two Autograph Letters** of the late Mrs. Alfred Gatty. *Lent by Mrs. Horatia K. F. Eden.*

41 **Autograph page of MS.** from "Daddy Darwin's Dovecote." By Juliana Horatia Ewing. *Lent by Mrs. Horatia K. F. Eden.*

42 **View of Edinburgh.** By Juliana Horatia Ewing. *Lent by Mrs. Horatia K. F. Eden.*

43 **View from Hampstead Heath.** By the late Mrs. Alfred Gatty. *Lent by Mrs. Horatia K. F. Eden.*

44 **Water Colour Drawing.** By Mrs. Ewing. *Lent by Mrs. Horatia K. F. Eden.*

45 **Mrs. Gatty.** *Lent by Mrs. Horatia K. F. Eden.*

46 **Mrs. Ewing.** *Lent by Mrs. Horatia K. F. Eden.*

47 **Original Illustration** to "Jackanapes." By Randolph Caldecott. With portions of MS. describing pictures. By J. H. Ewing. *Lent by Mrs. Horatia K. F. Eden.*

48 **Autograph Poem.** By Mrs. Ewing. *Lent by Mrs. Horatia K. F. Eden.*

49 **Edinburgh Castle** (sketched at one sitting). By Juliana Horatia Ewing. *Lent by Mrs. Horatia K. F. Eden.*

50 **Etching.** By Mrs. Ewing. *Lent by Mrs. Horatia K. F. Eden.*

51 **Diagram.** By Miss Welby. *Lent by Miss Welby.*

52 **Diagram.** By Miss Welby. *Lent by Miss Welby.*

53 **Diagram.** By Miss Welby. *Lent by Miss Welby.*

54 **Diagram.** By Miss Welby. *Lent by Miss Welby.*

55 **Diagram.** By Miss Welby. *Lent by Miss Melby.*

56 **Diagram.** By Miss Welby. *Lent by Miss Melby.*

57 **Diagram and Monograph.** By Mrs. Huggins. *Lent by Mrs. Huggins.*

58 **Diagram.** By Miss Welby. *Lent by Miss Welby.*

59 **The Astrolabe.** By Mrs. Huggins. *Lent by Mrs. Huggins.*

60 **Study** of a carved corbel. By Mrs. Huggins. *Lent by Mrs. Huggins.*

61 **Case** containing mementos.

62 **Case** containing mementos.

63 **Case** containing autographs of Charlotte Brontë and Mrs. Gaskell.

64 **Case** containing Royal relics.

65 **Case** containing early Victorian dresses, &c.

66 Miss Marianne North, giver of the Marianne North Gallery in Kew Gardens. *Lent by Miss Ewart.*

67 Pencil Drawing. By Countess of BURLINGTON.

68 Pencil Drawing. By Countess of BURLINGTON.

69 Pencil Drawing. By Countess of BURLINGTON.

70 Drawing of Eunice philocorallia. *Lent by Miss Florence Buchanan, B.Sc.*

71 Drawing of Eupolyodontes Cornishii.
Lent by Miss Florence Buchanan, B.Sc.

72 Drawings of Herkaterobranchus Shrubsolii.
Lent by Miss Florence Buchanan, B.Sc,

73 Literature and Books. In the Literature Section, the following authoresses are represented:—Jane Porter, Catherine Crowe, A. K. Green, Mrs. Jameson, Harriet Martineau, Mrs. J. B. Webb, Sarah Tytler, Mrs. Lovett Cameron. E. Lynn Linton, Ouida, Mrs. Haweis, Jean Ingelow, Frances Eleanor Trollope, B. M. Croker, Florence Marryatt, Mathilde Blind, E. B. Browning, Mrs. Hungerford, Miss Thackeray, Mrs. Humphry Ward, H.M. the Queen, Lady Dilke, Eliza Cook, Mary Howitt, Mrs. Sherwood, Mrs. Russell Barrington, Mrs. Oliphant, Mrs. J. R. Green, Mary H. Kingsley, Mrs. Molesworth, Marianne North, Christina Rossetti, Augusta Webster, Charlotte Yonge, Elizabeth Rosevear, Maria Edgeworth, Kate Nordgate, Marie Corelli, K. Douglas King, Miss Lawless, Michael Field, Anodos, M. Woods, K. Tynan, Jane Welsh Carlyle, Julia Cartwright, Charlotte Barrett, Dr. Sophie Bryant, Jno. Oliver Hobbes, Jane Harrison, A. Marz. F. Robinson, A L. O. E., Frances Willard, Meta Scott, Sarah Doudney, Eliza Pollard, M. Swan, A. Swan, Dora Russell, Miss Braddon, Mrs. Ormerod, E. Lamond, Helen Mathers, Mrs. W. K. Clifford, Baroness Tautphœus, Rhoda Broughton, M. R. Mitford, Frances Havergal, F. A. Kemble, S. Warner, Miss Marsh, Emma Marshall, Mrs. Meade, Grace Kennedy, Miss E. Marlitt, M. L. Jay, Helen Faucit, A Plain Woman, Geo. Eliot, Mrs. Ewing, Mrs. Rundle Charles, Emily Shirreff, Sarah Grand, Vernon Lee, I. O. Ford, Mrs. Strickland, Mrs. Gatty, A. A. Procter, Anna Swanwick, Maxwell Gray, Mrs. Hamilton King, Fanny Burney, Jane Austen, Charlotte Brontë, and her sisters.

N.B.—The list of books by women is in preparation, and will be published in the next edition.

Committee Nursing Division.

Chairman:

LADY GEORGE HAMILTON.

THE HON. SYDNEY HOLLAND. | MR. F. DONALD MACKENZIE.

THE NURSING SECTION.

No Exhibition could be completely representative of the Victorian Era that did not include a Nursing Section. So great has been the change in everything connected with Sick Nursing during the past forty years that it is beyond the power of the present generation to realise, with any approach to accuracy, what the prevailing conditions and customs were when the foundation of the privileges which we now enjoy were first laid by Miss Florence Nightingale. We all know that her revered name can never be mentioned in England, or in any other part of the civilised world, without calling forth heartfelt expressions of love and devotion, to which the strength and beauty of her character, no less than the magnitude of the great work she has accomplished, must always entitle her. It would be as unbecoming as it is superfluous for me to enlarge upon Miss Nightingale's personal work, which has long been a part of the history of our country. But perhaps only those more intimately connected with the management of our hospitals can in the least appreciate the extent of her work and influence upon the Trained Nursing and Nurses of to-day. Only those in the midst of the work can realise fully the wisdom of the sound principles upon which her far-reaching system of Trained Nursing has been established ; nor would it be easy to do justice to the value of her guidance and active interest in the fresh problems connected with Nursing, which are ever arising to demand fresh solutions almost day by day.

In reply to the many earnest solicitations Miss Nightingale has received to lend some relics of the Crimea to this Exhibition, her answer has invariably been to the effect that the best relics of the Crimea cannot be represented in concrete form. When she tells us this, we can see for ourselves that the best legacy which the Crimean War has left us is the wide-spread development of Trained Nursing in

our Hospitals and Poor Law Infirmaries, spreading thence in the shape of Private and District Nurses into the homes of all classes of the community.

No one now denies the blessing of skilled Nursing in illness, or underrates the inestimable value of a Hospital Trained "born" Nurse. I quote the old-fashioned expression of a "born" Nurse, because the prevailing idea in former days was that Nurses were born and not made; that kindness and devotion could take the place of skill and training. The fallacy of this theory no longer needs proving; but since the value of training has been universally acknowledged, there has been a marked and, as we think, deplorable tendency of late years to imagine that mere technical training can take the place of those qualities which were summed up in the expression of a "born Nurse" before Miss Nightingale's time. If a woman has no vocation for Nursing—as we familiarly express it—no amount of training will make her a real Nurse. She must bring with her the essential qualifications. We can only develop—not impart—them. Surely the truth lies between the two popular impressions which have prevailed at different periods; the perfect Nurse must be both "born" and "made."

This is not the occasion to enter into details as to what constitutes a Trained Nurse in the highest acceptation of the term. But, it may not be inappropriate to call attention to the fact that, while we do well to bring the technical Training to the highest pitch of perfection attainable, it will be fatal to the best success of Trained Nurses and Trained Nursing if those responsible for their production are short-sighted enough to lower their standard, and to forget what Miss Nightingale herself, who was the first to emphasize the value and importance, or rather, the absolute necessity for Training, has never ceased to teach, that character and those invaluable personal qualities which that word implies in this connection, should never be regarded as a secondary consideration in estimating what constitutes the first essentials of a Trained Nurse. The tendency to over-estimate the value of the Certificate, which has arisen (perhaps not unnaturally) amidst the wide-spreading efforts made to improve technical Training, cannot be too strongly deprecated, and, to avoid this danger, it is best that the risk should be clearly recognized by the public, by Nurses themselves, and by those who aspire to join their ranks. There is no need to underrate the value of sound, practical Training on the one hand, nor to attach undue importance to mere theoretical knowledge—as distinct from personal fitness for the work—on the other. But, just as it is impossible to show by actual relics what the effect of the Crimea has been on Trained Nursing, so we cannot attempt to demonstrate in an Exhibition what Trained Nursing really is, nor the standard of tech-

nical and personal excellence that we earnestly desire the term should imply. We endeavour in our large Training Schools to provide the most adequate mechanical appliances obtainable, that Nurses may be slow to rest satisfied with anything short of the best, and for this reason we eagerly welcome the many little improvements which every year brings. We hope by this means to encourage Nurses to exercise their ingenuity when they are less fortunate in the resources at their disposal, and that it will ultimately induce them to try how nearly they can approach some degree of Hospital perfection in details, when they are nursing under difficulties in unpromising surroundings.

In this Exhibition we have tried to collect the appliances best adapted for various Nursing purposes, and in our midst we are honoured with the bust of Miss Nightingale. We should like this to be taken as an indication that it is our highest ambition to make Trained Nursing what she has taught that it is and should be ; to preserve it as far as possible from the errors which she has long clearly perceived, and is still unwearied in warning us against, and to give the first place in Nursing qualifications to those personal characteristics of which Miss Nightingale herself is the best manifestation that the world has yet seen.

Eva C. E. Lückes,
Matron London Hospital.

NURSING DIVISION.

Queen's Jubilee Nurses.

Organised in 1887, *on lines suggested by Her Majesty the Queen, for nursing the sick poor in their own homes.*

1 Interior of a country cottage, showing a baby ill; appliances, cupboard emergency materials, &c., Miss Florence Nightingale's letter, nurse on bicycle.

2 Table of Exhibits: Model steam tent, three district bags, badges and medals as presented by Queen, models of emergency mattress, operating basket, rheumatic fever bed, models of uniforms worn by Queen's nurses indoor and outdoor, model cupboard for dressings, &c., certificate, commemoration card, &c.

3 Three Maps, representing area of work.

4 Two Irish Views and sketches.

5 Portrait of H.M. the Queen.

6 The Queen reviewing her nurses at Windsor, July 2, 1896.

7 Queen's Nurses in uniform.

8 Plan of new Home at Paisley.

9 Photographs of Queen's nurses.

10 Photographs of Queen's nurses, July 2, 1896.

THE LONDON HOSPITAL.

11 Exhibit of Messrs. Allen and Hanbury, Limited. Amongst many articles of interest exhibited by Messrs. Allen and Hanbury will be noticed their series of foods for infant feeding.

The No. 1 and No. 2 foods, suitable respectively for the first three months and the second three months of infant life, are made from cows' milk so modified as to present all the constituents in the same relative proportions as human milk—a point of great importance to the well-being of the child. The No. 3 is a malted farinaceous food, and suitable for a child of five or six months. It is either to be taken mixed with the No. 1 food, or with pure cows' milk. It is most easily assimilated, and forms a good diet for the rapidly-growing child. In connection with infant feeding is a very simple and effective feeding-bottle, known as the "Allenburys" feeder.

Digestive and tonic agents are exhibited in bynin, a concentrated essence of malt; bynol, an amalgamation of cod liver oil and malt extract, free from all flavour of the oil; byno-hypophosphites, a neutral solution of the hypophosphites of lime, potash, and manganese, with the alkaloids of cinchona and *nux vomica* in the active malt essence, bynin forming a most valuable general tonic and digestive agent. Bynin amara, a modified form of Eastern syrup.

For surgical instruments and appliances, the following are exhibited:—

Hoppe's Universal Adjustable Splints. A metal splint, with aluminium plates, which can be used for any fracture of either the arm, leg, or thigh. It is easily applied; is light, cleanly, and durable. The aluminium plates are transparent to the Röntgen rays.

Mr. Bellamy Gardner's Improved Gas and Ether Inhaler. By means of this

inhaler, ether, or gas and ether, can be administered with the least possible inconvenience to patients.

Nurses' wallets, chatelaines, and bags for district nurses, fitted with instruments for general use or particular requirements.

Douches, in glass, celluloid, enamelled iron, japanned tin, india-rubber, in a great variety of patterns and sizes.

Hypodermic Syringes. A large variety for injecting the different antitoxic serums of 5 cc. and 10 cc. capacity, also the usual sizes for ordinary hypodermic injections.

Medicine Chests in teak-wood, japanned tin, and leather. In sizes for pocket use, on board ship, or medical nurses, and others, in all parts of the world. The case can be fitted up with drugs in compressed form –pills, fluids, and sundries—to suit individual requirements.

Nurse Todd's new patent Bed rest. A light and portable bed-rest for invalids; can also be used as garden seat or deck chair.

Numerous Serums, as supplied by the British Institute of Preventive Medicine, for which they are the sole agents.

12 Cart used by Miss FLORENCE NIGHTINGALE in the Crimean War. This cart which is similar to those used by the Russian peasants, was used by Miss Florence Nightingale in her daily visits to the various hospitals, the nursing of which was under her charge during the years 1855 and 1856.

These hospitals consisted of: the Balaclava Hospital, opened in 1854; the Castle Hospital, composed entirely of huts, opened in 1855; the hospital on the further side of Balaclava harbour, used as a convalescent hospital; and the two Land Transport Hospitals, also composed of huts, some way above Kadikoi, opened in 1856.

The roads were very bad, and it can easily be understood that the one and sometimes two ponies driven by a boy had hard work to get over the ground. Indeed the communication from the Harbour Hospital was by a steep path impracticable for anything on wheels.

13 Exhibit of Messrs. Debenham and Freebody.

Figure No. 1.—Indoor Uniform as worn by the Sisters of the London Hospital:

Dress, fast colour, Irish Linen.
Cap, muslin and lace.
Apron, Irish linen.
Sleeves, Irish linen.
} London Hospital Special Uniform.

Figure No. 2.—Indoor Uniform as worn by the probationers of the London Hospital:

Dress, English print, lilac check.
Cap, Nainsook muslin and frilling.
Apron, Irish linen.
Sleeves, Irish linen.

Figure No. 3.—Outdoor Uniform as worn by the staff nurses of the London Hospital:

Cloak (winter), green cloth.
Cloak (summer), green alpaca.
Bonnet, green straw, velvet bow, and muslin strings.
Dress, English print, lilac stripe.
Apron, Irish linen, same shape as sisters.

Figure No. 4.—Outdoor Uniform:
Cloak, blue alpaca, with cape lined red silk.
Bonnet, blue straw, ribbon bow, veil, and muslin strings.
Dress, cotton galatea, blue and stripe bow.
Apron, Irish linen, hemstitched.

Figure No. 5.—Walking Costume for Nurses:
Dress, grey alpaca.
Bonnet, grey straw, velvet bow, and gossamer veil.

Exhibit No. 6.—The D. & F. Improved Nurse's Bag. One side is made to drop down so that when open all the fittings are easily seen and taken out without any "diving down" and turning over of the contents. This side is fitted with bottles, scissors, forceps, catheters, bath thermometers, breast exhauster, tongue depresser, soap case, pot permanganate pellets, brush and comb. The other side of the bag opens at the top like an ordinary bag and holds a douche, bleeding basin, feeding cup, and leaves ample room for a supply of lint, wool, bandages, &c.

Exhibit No. 7.—The D. & F. Noiseless Chatelaine. This chatelaine is made of the best morocco, and is really a chatelaine and not a wallet. At the end of the long straps are little pockets for scissors and bow forceps. These straps are made long so that any instrument hooked on the shorter ends will not clatter against the handles of scissors or forceps. On the straps little pockets are fixed which take the probes and director, spring dressing forcep, spatula clinical thermometer, &c. Every instrument is easily removed, and there is no pocket for dust to accumulate in. It is extremely light and attractive in appearance.

Exhibit No. 8.—The "Watch" Wallet, made in best morocco and fitted with a silver watch with special stop, second hand, for taking the pulse; the watch is serviceable and in a silver case. The fittings are as follows: dressing scissors, nail scissors, probe director, thermometer, spatula spring dressing forceps.

14 Exhibit of Messrs. Krohne and Seseman, consist of modern instruments and appliances used by surgeons at the London Hospital in the various operations they are called upon to perform. Also the new forms of decalcified ivory or bone bobbins for anastomosis, wound-dressing materials, and splints, and appliances required for after-treatment, which, as seen from the enclosed advertisement, are too varied and numerous to specify.

The chief novelty, and one of the most important ones, because we are convinced that its use will prevent loss of human and animal life, is our regulating inhaler, the face-piece of which is made of various sizes and materials, such as vulcanite, celluloid, glass, or leather, to suit the different requirements of surgeons, and the faces of young children and adults. Absolute safety is insured in patients of all ages and conditions when rendered insensible to pain by means of the inhaler, for the performance of short and prolonged operations, as well when pain is relieved or abolished in obstetric and medical cases.

Examples of ancient instruments exhibited also is an incubator, as used at the London Hospital, for rearing prematurely-born or excessively weak babies, and an apparatus for warming compressed oxygen before inhalation.

16 Exhibit of Leslie's, Limited. "Leslie's medical plasters," "Leslie's antiseptic dressings," "Leslie's absorbent wools and lints," jaconets, bandages, clinical thermometers, &c., and "Oxine."

17 Down Brothers' Aseptic Operation Theatre.

Asepsis: without germs. The advance during recent years in the science of bacteriology having traced the cause of suppuration to various micro-organisms, modern surgeons have turned their attention to the practice of asepsis in connection

with all operative procedures. This has rendered it possible to perform with comparative immunity from risk operations that were formerly not thought of, or only undertaken under most urgent circumstances, and thus thousands who would otherwise live miserable and possibly painful lives, and be a burden on their fellows, are restored to health, and become useful members of the community.

In the results thus obtained, chemistry has had its share in the production of antiseptics, or chemical substances capable of destroying germ life, care being taken to select such as are not harmful to the human body.

The paramount necessity of having everything in the operation theatre of a hospital aseptic, or capable of being rendered asceptic, is at once apparent. The mechanic must produce instruments capable of being boiled before and after use—the most virulent germs and even spores being destroyed at a temperature of 212° Fahrenheit, and every utensil and article of furniture must be made of some non-absorbent material capable of being thoroughly asepticised in every part by the process of boiling or washing with antiseptic solution.

The theatre itself must be capable of being thoroughly cleansed and rendered aseptic in every part, the walls are covered with porcelain tiles, and the floor with tiles or mosaic; it should be lighted by electricity, warmed by means of radiators, and supplied with hot and cold water. Such a theatre is on view in the Nursing Section, making allowances for the space at our disposal.

The Operation Table. The base consists of a metal framework mounted on wheels, so that it may be readily moved in and out of the theatre (it being usual to anæsthetise the patient before entering); there are three wheels. These wheels can be put out of action when not required, so as to leave the table perfectly firm. The base is surmounted by a sheet of metal hollowed towards the centre, where there is an opening for drainage; above this there is a tubular frame through which a constant stream of hot water passes, regulated by the stopcocks. This tubular framework is hinged in the centre, and, actuated by levers, is made to assume various positions suitable for the greater convenience of the surgeon in operating. At one end of the table is a head rest mounted on a ball and socket joint which can be fixed at any angle, for operations on the skull. The operation stool placed at one end of the table is for use in those cases where it is more convenient for the operator to sit down. A small wash-hand basin on tripod stand is placed immediately beside the operator to use constantly during the course of operation.

The Instruments. These are contained in the instrument cabinet, which is made entirely of metal, white enamelled, and with glass shelves, in place of wood as formerly. The instruments are also made of metal throughout. Knives and all similar instruments are forged out of one solid piece of steel without join or crevice which might form a resting place for germs. Scissors and forceps, which are largely used in varying shapes and sizes, are so made as to be easily taken apart; when required for operation the required instruments are taken from the cabinet and placed in the sterilizer, where they are boiled, then lifted out by means of the wire gauze tray and placed in a shallow tray containing sterilized water or antiseptic solution on the glass instrument table close to the surgeon's hand.

The Patient. The patient is brought from the ward to the theatre by means of the trolley, on to the top of which fits the stretcher, the canvas of the stretcher having been slipped carefully under the patient when in bed; the poles are then placed in position and the patient lifted on to the trolley. On arrival at the theatre the stretcher is placed on the operation table and the poles or bars removed.

The Operator, the Anæsthetist, and the Nurses. The surgeon operating, and the surgeon giving the anæsthetic, as well as the nurses and any other assistants present are clothed in linen coats which have been previously sterilized. Previous to

operating, the surgeon and his assistant thoroughly wash their hands and arms at the double wash-stand, the basins being so shaped that the arms may be dipped in to above the elbows; and to avoid the possibility of rendering the hands again septic by touching the taps after washing, the water supply and waste pipes are actuated by an arrangement of pedals.

The anæsthetist, who stands during the operation at the head of the table, has a small glass table immediately at hand on which to keep his apparatus and a supply of the anæsthetic.

The "theatre sister" usually has charge of the instruments, and is responsible for their sterilization, and during the operation supplies the surgeon with the instruments, ligatures, etc., as required. Other nurses superintend the dressings, provide for the supply of bowls of fresh sterilized water, or antiseptic solution for the constant washing of the surgeon's hands, and the douching of the wound, etc.; the sterilized water is provided at any required temperature by means of the White-Berkefeld filter and irrigator, and the antiseptic solutions from the large glass reservoirs legibly labelled in red, while the bowls in use are constantly emptied and cleansed at the porcelain sink.

The Dressings. The aseptic dressings are first steamed in the dressing sterilizer, immediately before use, and are then placed in metal or glass boxes (also sterilized) on the glass nurses' table, together with any other dressings, sponges, etc., likely to be required. The antiseptic dressings are stored in the glass bandage box, and any dressings removed from the patient are at once placed in the metal receptacle for used dressings, and removed from the theatre, the receptacle being subsequently sterilized before returning to the theatre.

As well as the dressings, the waterproof sheets, blankets, towels, or any other articles likely to come into contact with the patient, are sterilized in the dressing sterilizer.

The London Hospital Ward.

18 Incubator for prematurely born or extremely delicate infants.

19 Carbolic Stand. This stand is always placed at the foot of a "typhoid" patient's bed, and all articles used for him are marked with blue, and kept specially for his use.

20 Bed fitted with Ice Cradle. For reducing the patient's temperature in high fever. The trays are filled with ice, which cools the air immediately surrounding the patient, and so brings down the temperature. When the patient is feeling very hot this treatment often gives relief.

21 Enamelled Locker for patients' requisites.

22 Locker, with ward crockery of every description.

23 The London Hospital Accident Bed. The height and width of the bedstead have been the matter of much consideration and experiment, and have been specially made with a view of enabling the nurses to make the beds with the least possible fatigue, and to move helpless patients comfortably. The bedstead itself is made entirely of iron, with as few crevices as possible, so that it can be kept thoroughly clean and free from dust. By simply removing the fracture board the bedstead is converted into one suitable for any ordinary medical or surgical case at a moment's notice. If an anæsthetic has to be given, the head piece can be taken off for the convenience of the doctor. The patients find the pulley a great comfort to them when they want to raise themselves or to move in bed. Also bed-table.

24 Bloxham's Cradle. Used for slinging up a broken leg in splints. The advantage over an ordinary cradle is that whilst keeping the limb in an equally good position it allows the patient much freer movement without fear of displacing the broken fragments of bone. The patients generally speak of it as the "tram-car."

25 Figures, showing the arm, leg, and head bandages done by nurses at the London Hospital.

26 Leiter's Tubes. Used for the same purpose. The iced water flows steadily through the coils of tubing which surround the head into the pail below.

27 Mackintosh stand. Mackintoshes should never be folded, as the material is apt to stick together and to crack in the folds. When hung on a rail the mackintoshes wear much better, and the top of the stand forms a convenient little table for use in the ward.

28 Medicine cupboard. Made of glass and metal, so that it is easy to see the contents and to keep it perfectly clean. Samples of the various bottles used for stock medicines, the pots found best adapted for keeping ointments free from dust. The poison bottles are made a different shape to those used for medicines, so that it would be difficult for any nurse to make a mistake even in the dark.

29 Milk Sterilising Apparatus.

30 Ward Lamps and Deodorisers.

31 Teale's Patent Stove.

32, 33. Ward Dressing Tables. With india-rubber tyres. Containing all appliances necessary for surgical dressings at the bedside.

34 Cot fitted up as Abdominal Operation Bed. This shows the position the patient is usually placed in, and the special arrangement of the top bedclothes that can be made with advantage in some abdominal cases. It also shows the patterns of a bed-jacket and other garments desirable for patients who have to lie on their back.

35 Cot with Doll in Box Splint. Box splints are used for children with broken thigh. The advantages are that the child can be moved or turned over if necessary without the movement causing any pain. As the leg is bandaged firmly to the splint there is no fear of the limb getting displaced or injured in any way. The weights are put on to prevent contraction, which would cause the broken leg to become shorter than the other and leave permanent lameness as a result.

36 Cot with Doll in Gallows Splints. This kind of splint is generally used for tiny babies with broken thigh, when they are too small to be put up comfortably in a box splint. The little ones are always most comfortable in this position, though they do not look so to anyone at first sight.

37 Cot fitted with Steam Tent. The object of a steam tent is to moisten and warm the air the patient breathes, and to purify it from dust as far as possible. This is necessary in cases of tracheotomy, because the air passes through the tube straight into the lungs. Under ordinary circumstances the air gets warmed and moistened by passing through the nostrils and air passages on its way to the lungs. The temperature of the tent must be kept as *even* as possible, and a thermometer should always be hung up inside for the nurse's guidance in the matter.

38 Dressing Boxes. These boxes are made with the covers fitting as tightly as possible to prevent dust, &c., getting inside. For the greasy dressings such as ointment spread on lint, the box is japanned, so that it can be thoroughly

washed and cleansed when necessary. The china dressing trays are used for putting the dressing in readiness for the doctor. When waiting for use they are all carefully covered over to keep them free from dust.

39 Bust of Miss Florence Nightingale. Presented to her by the soldiers after the Crimean War. Subscriptions were limited to one penny each soldier.

40 Small model of "Sairey Gamp" copied from an old print in Dickens's story, sadly familiar to many of us as the old-fashioned type of nurse, and "a fair representation of the hired attendant on the poor in sickness," in the days before a system for training nurses was organised.

40 Small model of a hospital nurse of the present day.

41 Made Bandages. Various kinds. Abdominal binders, tapping binders, many-tailed bandages, poultice jackets, toe-caps, heel-pads, cotton-wool jackets, bed jackets, rheumatism jackets, nightingales.

42 Case with old surgical instruments used during the last sixty years.

WOMAN'S ART PRODUCTION DURING THE VICTORIAN ERA. By Henrietta Rae (Mrs. Ernest Normand).

The progress of Woman's Work during the Victorian Era is probably one of the most interesting phenomena of Her Majesty's reign, and the remarkable advance made by women in all branches of Art is, I venture to think, not the least important movement among many others that have been more or less directly fostered by Her Majesty's influence and sympathy.

Under no other combination of circumstances than those that have favoured us in this undertaking could this collection of works in the Fine Arts Section have been gathered together.

The Sixtieth Anniversary of the Queen's reign provided primarily a fitting opportunity for holding the Victorian Era Exhibition; secondly, the happy idea occurred to Mr. Imre Kiralfy to organize, on an unprecedented scale, its special and distinguishing feature, "The Woman's Work Section;" and lastly, Her Grace the Duchess of Devonshire and the ladies of her Committee, have used their personal influence to induce reluctant owners to lend the best obtainable examples of plastic and pictorial art that women artists of the Victorian Era have given to this country.

Many collectors, however, have steadfastly refused to part with their treasures, and consequently some of our best artists are inadequately represented; but we may nevertheless claim to have placed before the public a fairly representative display, in selected examples of Woman's Art productions during the last twenty years, and I think we need none of us feel ashamed of the result.*

Every previous attempt to organize a separate exhibition of Woman's Art Work has from one cause or another been attended with humiliating failure, so when I undertook the management of this one, I was prepared to encounter many objections. I knew that all women artists of standing would, under ordinary circumstances, be averse to jeopardising the position they had step by step won in open competition on the walls of the Academy, and I knew that they would prefer to exhibit their works in the men's section, in order to measure the result of their labours by the highest obtainable standard; it is, therefore, particularly gratifying to me to be able to chronicle the fact that, in response to my appeal for support, I have had the undivided co-

* The relative proportion of these productions, contrasted with those of the previous forty years, can be seen on the instructive scale compiled by Mr. Kiralfy, from the Royal Academy Catalogues issued between the years 1837 and 1897, and exhibited in Room No. 4.

operation of all my sister artists, and I take the present opportunity of thanking them collectively for their practical sympathy with my endeavours.

To those who have watched the progress of the women artists of this generation, a pathetic interest will centre around the works of the late Marion Collier and Alice Havers; both possessed exceptional talent, both were removed from among us before the prime of life was attained, or their powers fully developed, and additional interest will be evoked by the sculptures, and the portrait of the late Henrietta Montalba, another artist of high promise whose career was prematurely terminated.

Others whose recollections reach further back, will be pleased to recognize among the works of deceased artists several sculpture exhibits by the late Mary Thornycroft—a pioneer among women sculptors, and the mother of a family of distinguished artists; but probably the most unexpected revelation to the student of modern art, will be the "Florentine Procession" by Mrs. Benham-Hay,* whose art career, dating back to about 1860, was as pathetically interesting as it was brilliant.

In concluding these prefatory remarks, I wish to acknowledge my indebtedness to my husband (and fellow artist) whose practical experience and indefatigable assistance has been placed at my disposal throughout the organisation of this undertaking, and I wish also to tender our best thanks to the owners who have despoiled their collections for the benefit of our Exhibition, and I desire furthermore to express our appreciation of the unfailing support rendered by The London Exhibition, Limited, whose generous aid has enabled us to place this collection suitably housed, and with appropriate surroundings before the public.

* Mrs. Benham-Hay has for many years resided on the Continent; and though the picture in question was painted before she was yet in the mid-centre of life, unpropitious circumstances ordained that she should never attempt another important work.

FINE ART DIVISION.

1.—The Wood Nymph. Mrs. Mary Raphael.	*Lent by W. L. Christie, Esq.*
*2.—Hon. Miriam Thellusen. Mrs. M. H. Earnshaw.	*Lent by Artist.*
3. H.S.H. Prince Edward of Saxe-Weimar, G.C.B., K.G. Florence Marks.	*Lent by Artist.*
4.—"Tom Boy." Mrs. Kate Perugini.	*Lent by J. Brickwood, Esq.*
*5.—"In the midst of life we are in death." Mrs. Caroline Gotch.	*Lent by Artist.*
6.—"Wail of the Valkyries." Jessie Macgregor.	*Lent by Henry Stocks, Esq., M.P.*
7.—Miss White. M. E. Swan.	*Lent by Artist.*
8.—Nearly Bedtime. Blanche Jenkins.	*Lent by Artist.*
9.—The Dove Maiden. Madame L. S. Canziani.	*Lent by Artist.*
10.—Portraits of Barye and Mary Swan. M. R. Swan.	*Lent by Artist.*
*11.—Willows. E. Stewart Wood.	*Lent by Artist.*
*12.—Children in a Breton Chapel. K. McCausland.	*Lent by Artist.*
13.—Portrait of a Baby. Alice Grant.	*Lent by Artist.*
14.—	
15.—The Fencing Lesson. Mrs. Waller.	*Lent by Capt. Cecil Montague.*
*16.—In the Woods. Anna Nordgren.	*Lent by Artist.*
17.—A Florentine Procession. Mrs. Benham Hay.	*Lent by Henry Graves & Co.*
18.— . E. Stewart Wood.	*Lent by Artist.*
19.—Portrait. Agnes E. Walker.	*Lent by Artist.*
20.—Miss Jessie Pash. Florence Pash.	*Lent by Artist.*
*21.—The Spiritual Lily. Julia B. Folkard.	*Lent by Artist.*
22.—Bessie and Gwendolen, daughters of F. Brent Grotrian, Esq., J.P. Mrs. Anna Lea Merritt.	*Lent by F. Brent Grotrian, Esq.*
23.—The Harvest of the Poor. Madame de L'Aubinière.	*Lent by Sir Donald Smith.*
24.—Eurydice Sinking Back to Hades. Henrietta Rae (Mrs Ernest Normand).	*Lent by G. L. Beeforth, Esq.*
*25.—In the Looking-glass. A. S. Draper.	*Lent by Artist.*
*26.—Poppies. Helen Thornycroft.	*Lent by Artist.*
27.—"Heard melodies are sweet, but those reheard are sweeter." Edith Martineau.	*Lent by Artist.*
28.—"Bonjour, Pierrot." Ethel Wright.	*Lent by Oldham Municipal Art Gallery.*
29.—Algernon Graves, F.S.A. Rosa Corder.	*Lent by Mrs. A. Graves.*
*30.—Encore. Jessie Hayllar.	*Lent by Artist.*
31.—Little Red Cap. Mrs. Kate Perugini.	*Lent by Artist.*
32.—Dull December. Mildred Butler.	*Lent by Charles Park, Esq.*
33.—A Daughter of Eve. B. Helen Nicholls.	*Lent by Mrs. Carleton Coote.*

All works marked * are for sale. Apply to the Secretary, Woman's Work Section.

*34.—Autumn Sunlight. Jessica Hayllar. *Lent by Artist.*
35.—Study of a Head. Marianne Stokes. *Lent by Artist.*
36.—Tomb of the Founder Rahere, St. Bartholomew the Great. Emily Macirone. *Lent by Artist.*
37.—Portrait of Lady Sladen. Madame L. S. Canziani. *Lent by Artist.*
38.—J. W. Hawkins, Esq. Anna Gayton. *Lent by Artist.*
*39.—Celia. Gertrude Dale. *Lent by Artist.*
40.—Master John Churchill Craigie. Maud Porter. *Lent by Artist.*
41.—Umbrellas to Mend—Damascus. Mrs. Murray Cookesley. *Lent by Henry Harben, Esq.*
*42.—Dawn. Jessie Macgregor. *Lent by Artist.*
*43.—Head of a Child. Clara Atwood. *Lent by Artist.*
44.—"La belle dame sans merci hath thee in thrall." Mrs. Anna Lea Merritt. *Lent by Hon. Lady Northcote.*
*45.—Evoe Io Bacche. Amy Sawyer. *Lent by Artist.*
46.—November. Helen H. Hatton. *Lent by Alfred Sutro, Esq.*
*47.—Red-gold Hair. A. G. Draper. *Lent by Artist.*
48.—On the Way to the Lake. The late Marion Collier. *Lent by Hon. John Collier.*
*49.—Ready for a Game. Charlotte H. Spiers. *Lent by Artist.*
*50.—Tired Out. Harriet Sutcliffe. *Lent by Artist.*
51.—Hon. John Collier. The late Marion Collier. *Lent by Hon. John Collier.*
52.—The Rehearsal. The late Marion Collier. *Lent by Gloucester General Infirmary.*
53.—"The sins of the fathers." The late Marion Collier. *Lent by Mrs. Huxley.*
54.—A Coming Tragedian. The late Marion Collier. *Lent by F. Stanley Rogerson, Esq.*
55.—"By the tideless dolorous midland sea." The late Marion Collier. *Lent by Arthur J. Lewis, Esq.*
56.—Miss Nettie Huxley. The late Marion Collier. *Lent by Hon. John Collier*
57.—René, youngest son of Frederic Harrison, Esq. The late Marion Collier. *Lent by Frederic Harrison, Esq.*
58.—Alice, daughter of F. Pollock, Esq. The late Marion Collier. *Lent by Sir F. Pollock.*
59.—Daffodils (Marjorie, daughter of the Hon. Francis Villiers). Madame L. S. Canziani. *Lent by Artist.*
*60.—Princess Charlotte of Wales in the Lanes of Windsor. Mrs. E. M. Ward. *Lent by Artist.*
61.—Priscilla. Maud Porter. *Lent by Artist.*
62.—The Commander-in-Chief, Viscount Wolseley. Ethel Mortlock. *Lent by Artist.*
*63.—Memories of Sweet Summer. Marjorie Evans. *Lent by Artist.*
64.—Still Life Study. Blanche Gottschalk. *Lent by Artist.*
*65.—An Old Arm-chair. Florence Marks. *Lent by Artist.*

All works marked * are for sale. Apply to the Secretary, Woman's Work Section.

*66.—North Ambulatory, Church of St. Bartholomew the Great. Monica F. Gray.	*Lent by Artist*
67.—Butterflies. Mrs. Kate Perugini.	*Lent by Artist.*
68.—Mrs. C. M. Pattullo. Marjorie Evans.	*Lent by Artist.*
69.—A Nymph. Mrs. H. M. Stanley.	
*70.—Girl with a Necklace. Elizabeth Gedland.	*Lent by Artist.*
71.—Sketch during Jameson Trial. G. Whitacre Aller.	*Lent by Artist.*
72.—Portrait of Richard Plantagenet, Duke of Buckingham and Chandos. Duchess of Buckingham and Chandos.	*Lent by Artist.*
*73.—"Song." Mrs. Lily D. Joseph.	*Lent by Artist.*
*74.—A Pastel. Mrs. Lily Rose.	*Lent by Artist.*
75.—An Athenian Beggar. Kathleen Shaw.	*Lent by Artist.*
76.—H.R.H. the late Princess Alice. Late Mrs. Mary Thornycroft.	*Lent by Hamo Thornycroft, Esq., R.A.*
77.—The late Lady Westbury. Clara M. Kettle.	*Lent by Artist.*
78.—Esther. Miss Effie Stillman.	*Lent by Artist.*
79.—Mrs. T. E. Stillman. Effie Stillman.	*Lent by Artist.*
80.—Hagar and Ishmael. Lady Waterford.	*Lent by Countess Brownlow.*
81.—The Prodigal Son. Lady Waterford.	*Lent by Countess Brownlow.*
82.—"Upon a day came sorrow unto me." Mrs. Stillman.	*Lent by Artist.*
*83.—Love's Messenger. Mrs. Stillman.	*Lent by Artist.*
84.—Dante meets Beatrice and Joan. Mrs. Stillman.	*Lent by Artist.*
85.—Love Whispering to the Shepherd. Lady Waterford.	*Lent by Countess Brownlow.*
86.—"Sweetest eyes were ever seen." Lady Waterford.	*Lent by Countess Brownlow.*
87.—Valentine Philip Leigh-Smith. Lisa Stillman.	*Lent by Artist.*
88.—Irene. Evangeline Stirling.	*Lent by Artist.*
89.—Portrait of Artist's Mother. Clara M. Kettle.	*Lent by Artist.*
90.—Skipping Girl. Late Mary Thornycroft.	*Lent by Hamo Thornycroft, Esq., R.A.*
90A.—Her Majesty the Queen, 1837 and 1897. Lucy Cary.	*Lent by Artist.*
91.—The late Mrs. Mary Thornycroft. Alyce Thornycroft.	*Lent by Artist.*
92.—Child, Parrot and Spaniel. Clara M. Kettle.	*Lent by Artist.*
93.—Drawings, Pencil and Colour. Kate Greenaway.	*Lent by Artist.*
*94.—Theseus, from Kingsley's Heros. Helen Thornycroft.	*Lent by Artist.*
95.—Book Illustrations. Kate Greenaway.	*Lent by Artist.*
*96.—Away Down to the Burdoran Sea. Mrs. Allingham.	*Lent by Artist.*
97.—At the Cottage Door. Mrs. Allingham.	*Lent by Artist.*
98.—Drawings Pencil and Colour. Kate Greenaway.	*Lent by John Ruskin, Esq.*

All works marked * are for sale. Apply to the Secretary, Woman's Work Section.

*99.—A Surrey Cottage. Mrs. Allingham.	*Lent by Artist.*
*100.—Blue Bells. Mrs. Allingham.	*Lent by Artist.*
101.—Designs for "The Undivined Tragedy." Anna Alma-Tadema.	*Lent by Artist.*
102.—Reproduction by Lithography. Lizzie Lawson (Mrs. Rob. Mack).	*Lent by Artist.*
103.—A Portrait. Florence Graham.	*Lent by Artist.*
*104.—Margaret, Meggie, and Meg. Florence Graham.	*Lent by Artist.*
105.—Colour-book Illustration. Lizzie Lawson (Mrs. Rob. Mack).	*Lent by E. Nister, Esq.*
*106.—Study of an Old Man. Annie E. Spong.	*Lent by Artist.*
*107.—A Guardian Angel. E. M. Rope.	*Lent by Artist.*
108.—"Flora," Pet Collie of the Queen. Alice M. Chaplin.	*Her Majesty the Queen.*
109.—"Spot," Pet Terrier of the Queen. Alice M. Chaplin.	*Her Majesty the Queen.*
110.—"Basco," Pet Pug Dog of the Queen. Alice M. Chaplin.	*Her Majesty the Queen.*
111.—"Noble," "Fern," and "Spot," Pet Dogs of the Queen. Alice M. Chaplin.	*Her Majesty the Queen.*
112.—Spanish Bullocks belonging to the Queen. Alice M. Chaplin.	*Her Majesty the Queen.*
113.—Pamela. Ethel Porter.	*Lent by Artist.*
114.—Poppies. Kate Colls.	*Lent by Artist.*
*115.—The King's Palace, Ostende. Sophia Beale.	*Lent by Artist.*
*116.—Within Sound of the Waves (Roman Camp near Cromer). Jane Inglis.	*Lent by Artist.*
117.—Between the Lights. Florence Small.	*Lent by Artist.*
*118.—Peat Marsh, Dartmoor. Annette Elias.	*Lent by Artist.*
*119.—In the Meadows, Stiff Key, Norfolk. Charlotte H. Spiers.	*Lent by Artist.*
120.—A Lonely Moorland. Alice Squire.	*Lent by Artist.*
*121.—Bowl of Roses. E. S. Fulleylove.	*Lent by Artist.*
122.—The Ugly Duckling. Mrs. E. M. Ward.	*Lent by Artist.*
*123.—A Protest. Fannie Moody.	*Lent by Artist.*
124.—The Wreathed Tripod. Alice M. Swan.	*Lent by Artist.*
125.—Aitre St. Maclou, Rouen. Mrs. Allingham.	*Lent by Artist.*
126.—Grazewood, Hazlemere. Mrs. Allingham.	*Lent by Artist.*
127.—Wild Flowers. Helen Thornycroft.	
128.—"Little Boy Blue, come blow your Horn." Mrs. Adrian C. Hope.	*Lent by Artist.*
*129.—The Princess and the Vampires. Beatrice Gibbs.	*Lent by Artist.*
130.—Summer. Henrietta Rae.	*Lent by Artist.*
*131.—Cave at Freshwater, I.W. Mrs. Allingham.	*Lent by Artist.*
*132.—At Granny's. Mrs. Allingham.	*Lent by Artist.*
*133.—Wild Flowers. Helen Thornycroft.	*Lent by Artist.*
134.—A Sketch. Constance Halford.	*Lent by Artist.*

All works marked * are for sale. Apply to the Secretary, Woman's Work Section.

135.—Spring brings her Garden-stuff to Market. Amy Sawyer. — *Lent by Artist.*
136.—Daphne and Apollo. Henrietta Rae (Mrs. Ernest Normand). — *Lent by Artist.*
137.—"Nothing venture, nothing have." Mrs. Alma Tadema. — *Lent by Artist.*
138.—An Interior. Mrs. Alma Tadema. — *Lent by Artist.*
139.—Cowper and his Mother. Mary L. Gow. — *Lent by Artist.*
140.—The Ring. Mrs. Alma Tadema. — *Lent by James Pryce.*
141.—Self-help. Mrs. Alma Tadema. — *Lent by Artist.*
142.—A Work-room. Anna Alma Tadema. — *Lent by Artist.*
143.—Portrait of the Artist. Anna Alma Tadema. — *Lent by Artist.*
144.—From the Malvern Hills. Anna Alma Tadema. — *Lent by Artist.*
145.—"Kiss the place to make it well." Mary L. Gow. — *Lent by Artist.*
146.—The Drawing Room, Townsend House. Anna Alma Tadema. — *Lent by Artist.*
147.—Dalcie Ellis. Anna Gayton. — *Lent by Artist.*
*148.—Tomatoes. Catherine M. Wood (Mrs. R. H. Wright). — *Lent by Artist.*
*149.—A Primrose Damosel. Elizabeth Gulland. — *Lent by Artist.*
*150.—The Wreathed Tripod. Alice M. Swan. — *Lent by Artist.*
*151.—On a Swedish Lake. Hilda Montalba. — *Lent by Artist.*
152.—Light in Darkness. Miss Dicksee. — *Lent by G. W. Chatham, Esq.*
153.—Mrs. Lionel Sackville West. Blanche Jenkins. — *Lent by Mrs. L. Sackville West.*
*154.—Five o'clock in the Morning. Julia B. Folkard. — *Lent by Artist.*
155.—The late General Bythesea. Mrs. Anna Lee Merritt. — *Lent by Mrs. Bythesea.*
*156.—Music in a Cottage. Anna Nordgren. — *Lent by Artist.*
157.—A First Audience. Miss Dicksee. — *Lent by Robt. Cross, Esq.*
158.—Miss Angel. M. J. Dicksee. — *Lent by T. H. Riches, Esq.*
159.—"Three Little Maids from School," daughters of John Mackinnon, Esq. Madame Louise Starr Canziani. — *Lent by Artist.*
160.—The Flight of Anthony and Cleopatra from the Battle of Actium. Agnes Pringle. — *Lent by Artist.*
161.—Miss Naomi Brockbank. Constance Halford. — *Lent by Artist.*
161A.—Travellers' Joy (Ana Capri). Mary L. Breakell. — *Lent by Artist.*
162.—The Talk of War. Maud Earle. — *Lent by Artist.*
163.—The Child Handel. Margaret Dicksee. — *Lent by W. L. Thornton, Esq.*
164.—In Memoriam. Margaret Dicksee. — *Lent by Richard Green, Esq.*
165.—The Silent Lake. Madame de L'Aubinière. — *Lent by Mrs. Emma Donaldson.*
166.—Ethel, daughter of H. D. Cohen, Esq. Blanche Jenkins. — *Lent by H. D. Cohen, Esq.*
167.—Horses. L. E. Kemp-Welch. — *Lent by Artist.*
168.—A Study.

All works marked * are for sale. Apply to the Secretary, Woman's Work Section.

*169.—Homeward Bound. Margaret Hickson.	*Lent by Artist.*
*170.—"Lilies." Blanche Jenkins.	*Lent by Artist.*
171.—La Pomme. E. Halhed.	*Lent by Artist.*
*172.—An Old Street in Salisbury. Katie Gordon.	*Lent by Artist.*
*173.—"From the silent pool the mists creep up the valley ere the daylight dies." Jane Inglis.	*Lent by Artist.*
*174.—Down in Devon. Mary L. Breakell.	*Lent by Artist.*
175.—In the Reign of Terror. Jessie Macgregor.	*Lent by Corporation of Liverpool.*
176.—The Parting. Marion Stokes.	*Lent by Corporation of Liverpool.*
*177.—Two at a Stile. Dora Noyes.	*Lent by Artist.*
*178.—Music, Literature, and Art. Marian Chase.	*Lent by Artist.*
179.—Amor et Pietas. Ursula Wood.	*Lent by Artist.*
*180.—Children of C. C. MacRae. Mrs. A. S. Merritt.	*Lent by Artist.*
181.—Kitty's Breakfast. Emily Farmer.	*Lent by Artist.*
182.—Sir Bedevere. Mary E. Swan.	*Lent by Artist.*
*183.—Sudbury, Suffolk. Bessie J. Spiers.	*Lent by Artist*
184.—Master Sydney Graves. Rosa Corder.	*Lent by Mrs. A. Graves.*
185.—Parrots Ellen Frank.	*Lent by Artist.*
186.—Miss Atkinson. Mrs. Annie L. Swynnerton.	*Lent by Artist.*
187.—Cupid and Psyche. Mrs. Annie L. Swynnerton.	*Lent by County Borough of Oldham.*
*188.—Suspense. Maude Goodman.	*Lent by Artist.*
189.—J. M. Barrie, Esq. A. Draper.	*Lent by Artist.*
*190.—In Fair Florence. Jessie Macgregor.	*Lent by Artist.*
191.—Red Rose in White Rose Garden. Mrs. Annie L. Swynnerton.	*Lent by W. B. McGrath, Esq.*
192.—Landscape. Lily Blatherwick.	*Lent by Artist.*
193.—Going to Roost. Rose Barton.	*Lent by Sir Bruce M. Seton, Bart.*
194.—Lord Rock-Savage, Lord George and Lady Lettice, children of Marquis of Cholmondeley. Ada Holland.	*Lent by Artist.*
195.—Miss MacRae. Mary Wheelhouse.	*Lent by Artist.*
196.—La Cigale. Henrietta Rae (Mrs. Ernest Normand).	*Lent by Henry Graves & Co., Limited.*
197.—Gossamer. E. N. Osborne.	*Lent by Col. Foster, M.P.*
198.—Fisherman's Daughter. Rhoda H. Nicholls.	*Lent by Artist.*
*199.—Sunrise, looking towards the Lido, from Professor Ruskin's favourite room, Grand Hotel, Venice. Mrs. Marrable.	*Lent by Artist.*
200.—Lilie, daughter of Wm. B. McGrath, Esq. Mrs. Annie L. Swynnerton.	*Lent by Mrs. Wm. B. McGrath.*
201.—Deepening Shadows. Margaret J. Dicksee.	*Lent by J. Brett.*
*202.—Privileged Quarters. Fannie Moody.	*Lent by Artist.*
203.—The Burn to the Sea. E. Stewart Wood.	*Lent by Artist.*
*204.—An Arab Steed. Mrs. H. M. Stanley.	*Lent by Artist.*

All works marked * are for sale. Apply to the Secretary, Woman's Work Section.

205.—The Return of the Penitent. Mme. Cathinca Amyot. *Lent by Executors of the late Col. North.*

*206.—A Popular Village School Sixty Years Ago (pillow lace-making). Ida Lovering. *Lent by Artist.*

*207.—Kind Enquiries. Fannie Moody. *Lent by Artist.*

208.—River Teign, Dartmoor. Annette Elias. *Lent by Artist.*

209.—Hollyhocks. A. M. Youngman. *Lent by Artist.*

210.—Day Dreams. Mrs. Finney. *Lent by Artist.*

211.—"Love took up the Glass of Time." Marie S. Lucas *Lent by Artist.*

*212.—A Daughter of Babylon. Florence Marks. *Lent by Artist.*

*213.—A Garden of Larkspurs, Brittany. Mary L. Breakell. *Lent by Artist.*

214.—Portrait of Artist. Ethel Mortlock. *Lent by Artist.*

215.—Ophelia. Henrietta Rae (Mrs. Ernest Normand). *Lent by Corporation of Liverpool.*

216.—A Little Coquette. Mrs. Perugini. *Lent by Artist.*

217.—Mrs. George Rose-Innes. Mary Drew. *Lent by Artist.*

218.—Under the Blossom. Mary L. Breakell. *Lent by Artist.*

219.—Hollyhocks. Emma Wesley Hunt. *Lent by Artist.*

220.—Milly Defries. Ethel Wright. *Lent by Artist.*

221.—Fair Rosamond. Mrs. Jopling. *Lent by Artist.*

222.—St. Paul's, from Cheapside. Rose Barton. *Lent by Artist.*

223.—"She has but fed upon roses and lain in the lilies of life." Helen H. Hatton. *Lent by Alfred Sutro, Esq.*

*224.—La leçon de grand'mère. Ruth Garnett. *Lent by Artist.*

*225.—Sheep Washing. Edith Bateson. *Lent by Artist.*

226.—Summer Drought in the New Forest. Miss Kemp-Welch. *Lent by Abel Buckley, Esq.*

*227.—Miss May Nolan. M. V. Wheelhouse. *Lent by Artist.*

228.—Ought and carry one. Alice Havers. *Lent by Princess Beatrice.*

229.—A School Girl. Mrs. Kate Perugini. *Lent by Chas. J. Knowles, Esq.*

*230.—Dulcamara. A. Bromley-Martin. *Lent by Artist.*

231.—A Wet Evening: Paris. Mrs. Sutro.

232.—May I come in? Mrs. Tadema.

*233.—Shadows (Capri). Mary E. Swan. *Lent by Artist.*

233A.—The Sands at Monterey. Mary Davis. *Lent by Artist.*

*234.—Glow. Muriel G. Dyer. *Lent by Artist.*

235.—The Servant Maid. Constance Phillott. *Lent by Geo. Philip.*

236.—Shrewsbury Blue Edith Bateson.

237.—Cedars. Mrs. Marrable. *Lent by Artist.*

238.—Roses. M. D. Mutrie. *Lent by Sir R. Rawlinson, K.C.B., C.E.*

239.—Primroses and Violets. M. D. Mutrie. *Lent by Sir R. Rawlinson, K.C.B., C.E.*

240.—Roses. M. D. Mutrie. *Lent by Sir R. Rawlinson, K.C.B., C.E.*

241.—Halt on a Forced March. Lady Butler. *Lent by Artist.*

242.—Motherhood. Caroline Gotch. *Lent by Artist*

All works marked * are for sale. Apply to the Secretary, Woman's Work Section.

243.—After the Rain. Mrs. Sutro. *Lent by Artist.*
*244.—Westborough Green. Bessie Spiers. *Lent by Artist.*
*245.—Palma (Majorca). Mary E. Swan. *Lent by Artist.*
*246.—Interior of the Church of San Ambogio, Genoa. Emily Macirone. *C. A. Macirone, Esq.*
247.—A September Morning. Margaret Collyer. *Lent by Artist.*
*248.—Satan. Countess Feodore Gleichen. *Lent by Artist.*
*249.—Studies of Babies. Emmeline Halse. *Lent by Artist.*
250.—A Victim to Art. Emmeline Halse. *Lent by Artist.*
*251.—The Birth of the Pearl. Emmeline Halse. *Lent by Artist.*
*252.—Studies of Babies. Emmeline Halse. *Lent by Artist.*
*253.—A Maiden's Prayer. Emmeline Halse. *Lent by Artist.*
254.—Naughty. Emmeline Halse. *Lent by Artist.*
255.—Holy Family. *Lent by Marquis of Northampton.*
*256.—The Deluge. Esther M. Moore. *Lent by Artist.*
260.—(1) Miss Sewell, (2) Florence, (3) Maudie, (4) Mrs. A. Robinson, (5) Mrs. G. Blake Walker, (6) A Young Turk. Alice Latchford. *Lent by Artist.*
261.—Playmates. Mrs. Gell. *Lent by Artist.*
262.—Five Miniatures:—
(1) Late G. H. Barrable as a Baby. Late Mrs. Barrable. *Lent by Mrs. F. E. Downing.*
(2) Avery, daughter of Geeffrey Buxton, Esq. Ethel J. Rosenberg. *Lent by Artist.*
(3) Ivor. Ethel J. Rosenberg. *Lent by Artist.*
*(4) A Portrait. L. Jones Hughes. *Lent by Artist.*
(5) Portrait of a Lady. Julia Baker. *Lent by Artist.*
263.—Eleven Miniatures:—
*(1) The Duchess of Devonshire. Florence Hardy. *Lent by Artist.*
(2) Dorothy. Florence Hardy. *Lent by Artist.*
(3) T. B. Hardy. Florence Hardy. *Lent by Artist.*
(4) Portrait of a Lady. Louise Goshawk. *Lent by Artist.*
(5) Olga. Josephine M. White. *Lent by Artist.*
(6) The late Mrs. Glasgow. (One of the Beauties of the Eglinton Tournament). J. E. Wallace.
(7) Copy of the stolen Gainsborough. Late Mrs. Barrable. *Lent by Mrs. Florence E. Downing.*
(8) Molly, daughter of John Hare, Esq. Mrs. Kate Perugini. *Lent by Mrs. John Hare.*
(9) Portrait of a Child. G. Mackinlay. *Lent by Artist.*
(10) Valerie. Florence Hardy. *Lent by Artist.*
*(11) Richard Garnett, Esq. Henriette Corkran. *Lent by Artist.*
267.—Miniatures. Mrs. A. E. Emslie. *Lent by Artist.*
268.—Emblems of Love and Faith. Anna Alma Tadema. *Lent by Artist.*
269.—Miss Dorothy Hale, Miss Laura Mott, Miss Nina Dickson. Alice Mott. *Lent by Artist.*

All works marked * are for sale. Apply to the Secretary, Woman's Work Section.

*270.—Playmates. Mrs Freeman Gell. *Lent by Artist.*

271.—Three Miniatures:—

(1) Duchess of Leinster. Barbara Hamley. *Lent by Artist*

(2) Mrs. J. R. Green. Barbara Hamley. *Lent by Artist.*

(3) Miss Flora Shaw. Barbara Hamley. *Lent by Artist.*

275.—The Fairy Godmother. S. Ruth Canton. *Lent by Mrs. Hermanson.*

276.—Hebe. S. Ruth Canton. *Lent by Art Union of London.*

*277.—Skirt Dancer. S. Ruth Canton. *Lent by Messrs. Belman, Joey & Carter.*

*278.—Skirt Dancer. S. Ruth Canton *Lent by Artist.*

279.—Pastoral Dancer. S. Ruth Canton. *Lent by Lord de Vesci.*

280.—Pastoral Dancer. S. Ruth Canton. *Lent by Lord de Vesci.*

*281.—Carnival Coquetry. S. Ruth Canton. *Lent by Artist.*

285.—Lord Lorne. Henrietta Montalba. *Lent by H.R.H. The Princess Louise.*

*286.—A Sketch, Stockholm. Clara Montalba, R.W.S. *Lent by Artist.*

*287.—Saluting. Clara Montalba, R.W.S. *Lent by Artist.*

*288.—A Swedish Fortress. Clara Montalba, R.W.S. *Lent by Artist.*

*289.—A Sketch, Venice. Clara Montalba, R.W.S. *Lent by Artist.*

*290.—Procession, San Marco. Clara Montalba, R.W.S. *Lent by Artist.*

291.—The Salute, Venice. Clara Montalba, R.W.S. *Lent by Mrs. Garnett.*

*292.—Dalmatian Boats. Clara Montalba, R.W.S. *Lent by Artist.*

*293.—A Sirocco Day, Venice. Clara Montalba, R.W.S. *Lent by Artist.*

*294.—A Trabaccolo, Venice. Clara Montalba, R.W.S. *Lent by Artist.*

*295.—Tired. Ellen Montalba. *Lent by Artist.*

*296.—Dutch Market Woman. Hilda Montalba. *Lent by Artist.*

*297.—Sunset on the Laguna Morta. Hilda Montalba. *Lent by Artist.*

298.—Venetian Onion Seller. Hilda Montalba. *Lent by Lord Egerton of Tatton.*

*299.—Cotton Spinner of Asolo. Hilda Montalba. *Lent by Artist.*

300.—A Portrait. Ellen Montalba. *Lent by Artist.*

*300A.—A Wedding Fan. Ellen Montalba. *Lent by Artist.*

*301.—Prealpi from the Venetian Lagoon. Hilda Montalba. *Lent by Artist.*

302.—Going with the Wind. Hilda Montalba. *Lent by George F. White, Esq.*

*303.—Lion of St. Mark's, by Moonlight. Hilda Montalba, R.W.S. *Lent by Artist.*

304.—On the Riviera. Ellen Montalba. *Lent by John M. Frazer, Esq.*

304A.—Sleepy. Henrietta Montalba. *Lent by Miss Montalba.*

305.—San Giorgio in Alga. Hilda Montalba. *Lent by T. Worrall, Esq.*

305A.—Corner of Armenian Convent, Asolo. Hilda Montalba. *Lent by H.R.H. the Princess Louise, Marchioness of Lorne.*

*306.—Fishermen, West Coast of Sweden. Clara Montalba. *Lent by Artist.*

*307.—Moonlight, Sweden. Clara Montalba, R.W.S. *Lent by Artist.*

*308.—On the Lido. Clara Montalba, R.W.S. *Lent by Artist.*

309.—The Molo, Venice. Clara Montalba, R.W.S. *Lent by John Haworth, Esq.*

All works marked * are for sale. Apply to the Secretary, Woman's Work Section.

310.—Fishermen, Sweden. Clara Montalba, R.W.S. *Lent by Mrs. F. Warburg.*

*311.—Fishing-boats, Venice. Clara Montalba, R.W.S. *Lent by Artist.*

312.—Asolo. Clara Montalba, R.W.S. *Lent by Artist.*

*313.—A Grey Day, Feltre. Clara Montalba, R.W.S. *Lent by Artist.*

*314.—Brick Barge, Zattere. Clara Montalba, R.W.S. *Lent by Artist.*

*315.—On the Maas, Holland. Clara Montalba, R.W.S. *Lent by Artist.*

316.—St. John's Festival, Venice. Clara Montalba, R.W.S. *Lent by George F. White, Esq.*

*317.—H.M.S. Anson. Clara Montalba, R.W.S. *Lent by Artist.*

*318.—Dalmatian Boats on the Guidecca, Venice. Clara Montalba, R.W.S. *Lent by Artist.*

*319.—Rain and Sun, Nääs, Sweden. Clara Montalba, R.W.S. *Lent by Artist.*

320.—The Piazzetta, Venice. Clara Montalba, R.W.S. *Lent by Jesse Haworth, Esq.*

*321.—Salt Boats, Venice. Clara Montalba, R.W.S. *Lent by Artist.*

*322.—The Coming Storm. Clara Montalba, R.W.S. *Lent by Artist.*

*323.—Before the Storm. Clara Montalba, R.W.S. *Lent by Artist.*

323A.—Dutch Girl. Henrietta Montalba. *Lent by Miss Montalba.*

324.—The Greek Canal, Venice. Clara Montalba, R.W.S. *Lent by Mrs. J. Raphael.*

*325.—A Procession, Venice. Clara Montalba, R.W.S. *Lent by Artist.*

*326.—Thames Barge off Chelsea. Clara Montalba, R.W.S. *Lent by Artist.*

327.—King Carnival, Venice. Clara Montalba, R.W.S. *Lent by Frederick Warburg, Esq.*

328.—San Giorgio, Venice. Clara Montalba, R.W.S. *Lent by Mrs. Ernest Hills.*

*329.—A Busy Corner, Amsterdam. Clara Montalba, R.W.S. *Lent by Artist.*

330.—Coming into Port. Clara Montalba, R.W.S. *Lent by F. Stobart, Esq.*

331.—The Patriarch of Venice preaching in St. Mark's. Clara Montalba, R.W.S. *Lent by Artist.*

*332.—Sunset on the Guidecca. Clara Montalba, R.W.S. *Lent by Artist.*

*333.—The Market-place, Stockholm. Clara Montalba, R.W.S. *Lent by Artist.*

*334.—A Gray Day, Feltre. Clara Montalba, R.W.S. *Lent by Artist.*

335.—The Sanctuary, Vicenza. Clara Montalba, R.W.S. *Lent by Artist.*

336.—Marstrand, Sweden. Clara Montalba, R.W.S. *Lent by Mrs. Rawlinson.*

337.—A Venetian Garden. Clara Montalba, R.W.S. *Lent by Artist.*

All works marked * are for sale. Apply to the Secretary, Woman's Work Section.

*338.—Monte Berico, Vicenza. Clara Montalba, R.W.S. — *Lent by Artist.*

339.—Watch Tower, Amsterdam. Clara Montalba, R.W.S. — *Lent by George F. White, Esq.*

*340.—A Grey Day, Venice. Clara Montalba, R.W.S. — *Lent by Artist.*

*341.—A Sketch, Nääs, Sweden. Clara Montalba, R.W.S. — *Lent by Artist.*

*342.—Returning Home, Feltre. Clara Montalba, R.W.S. — *Lent by Artist.*

*343.—On the Zattere. Clara Montalba, R.W.S. — *Lent by Artist.*

344.—Swedish Peasant Woman. Henrietta Montalba — *Lent by Miss Montalba.*

345.—"The Raven" (Edgar Poe). Henrietta Montalba. — *Lent by Miss Montalba.*

346.—Venetian Fisher Boy. Henrietta Montalba. — *Lent by Miss Montalba.*

347.—Portrait Bust. Henrietta Montalba. — *Lent by Miss Montalba.*

348.—Portrait Bust. Henrietta Montalba. — *Lent by Miss Montalba.*

*349.—Flowers Plucked and Cast Aside. Henrietta Rae (Mrs. Ernest Normand). — *Lent by Artist.*

350.—Won from the Sea, Scheveningen. Mrs. P. Townsend-Johnson. — *Lent by Artist.*

351.—Whither. Ellen Clacey. — *Lent by Mrs. P. Rathbone.*

352.—Arrested. Jessie Macgregor. — *Lent by Lord Brassey.*

*353.—Dorothy. Laura Mott. — *Lent by Artist.*

354.—Flower Seller in Venice. Mrs. Moscheles. — *Lent by Felix Moscheles, Esq.*

355.—Alfred Lys Baldry, Esq. Mrs. Jopling. — *Lent by Artist.*

*356.—Waiting for Santa Claus. Marianne Stokes. — *Lent by W. Wright-Nooth, Esq.*

357.—Un Chant d'Amour. Maude Goodman. — *Lent by Artist*

358.—A Modern Cinderella. Mrs. Jopling. — *Lent by Artist.*

359.—Evening. Milly Childers. — *Lent by Artist.*

360.—A Bit of S andal. Mrs. Murray Cookesley. — *Lent by W. Adam, Esq.*

*361.—Little Poppie. Henriette Corkran. — *Lent by Artist.*

362.—A Surrey Common. E. R. Dallmeyer. — *Lent by Artist.*

*363.—Wiltshire Weeds. Dora Noyes. — *Lent by Artist.*

364.—At Vespers. Mrs. Finney. — *Lent by Artist.*

*365.—Miss Beattie. C. F. D'Oyly. — *Lent by Artist.*

366.—A Portrait. Beatrice Gibbs. — *Lent by Artist.*

367.—Washing Day. Elizabeth Forbes. — *Lent by Madame Duforesh.*

368.—Patience. Late Alice Havers. — *Lent by Messrs. C. W. Faulkner & Co.*

369.—Le Modéle s'amuse. Late Alice Havers. — *Lent by Joseph Jenens, Esq.*

370.—Singing Children. Alice Dacre. — *Lent by Hy. Boddington, Esq.*

371.—Flowers. Miriam Davis. — *Lent by Artist.*

*372.—Lilies. Mary E. Swan. — *Lent by Artist.*

373.—One, two, three, and away! Elizabeth Forbes. — *Lent by Madame Duforesh.*

*374.—Pas Seul. M. E. Batley. — *Lent by Artist.*

375.—At the Door. Miss Pyke Nott. — *Lent by Artist.*

376.—J. A. Fitzgerald, Esq. F. Fitzgerald. — *Lent by Artist.*

All works marked * are for sale. Apply to the Secretary, Woman's Work Section.

377.—Irene, daughter of A. á Beckett Terrell, Esq. Mrs. G. K. Terrell. — *Lent by Artist.*
*378.—The Queen's Birthday. E. M. Merrick. — *Lent by Artist.*
379.—A Portrait. Mrs. Earnshaw. — *Lent by Artist.*
*380.—The Prophet. Edith E. Downing. — *Lent by Artist.*
381.—Portrait of Herself. Mrs. Delissa Joseph. — *Lent by Artist.*
382.—A Portrait. Alice Grant. — *Lent by Artist.*
*383.—Roses. Mrs. Wm. Duffield. — *Lent by Artist.*
384.—Fossil Sponges. K. M. Whitley. — *Lent by Robert Hope, Esq.*
385.—Egyptian Curios. K. M. Whitley. — *Lent by Artist.*
386.—Margot Gatty. Mrs. M. L. Waller. — *Lent by Rev. Reginald Gatty.*
*387.—A Study in Red. Mrs. Jopling. — *Lent by Artist.*
*388 —Sunrise over Monte Lubasio. Edith Corbet. — *Lent by Artist.*
389.—The Market-place, Bruges. Flora M. Reid. — *Lent by Peter Owen, Esq.*
390 —Little Snow-white. Mrs. M. L. Waller. — *Lent by T. J. Hirst, Esq.*
*391.—G. Bernard Shaw, Esq. Mrs. Jopling. — *Lent by Artist.*
*392.—Children with Rabbits. Mrs. Carpenter. — *Messrs. Henry Graves & Co., Ltd.*
393.—Doves. Mrs. L. S. Canziani. — *Lent by Artist.*
*394.—The Sportsman's Luncheon. Edith Hayllar. — *Lent by Artist.*
395.—Portrait of a Lady. Blanche Jenkins. — *Lent by Artist.*
*396.—In the Heat of the Morning. Mrs. Esther Sutro. — *Lent by Artist.*
*397.—Doubts. Henrietta Rae (Mrs. Ernest Normand). — *Lent by Artist.*
398.—Burning Weeds. Annette Elias. — *Lent by James F. Goodheart, Esq.*
399.—Lady Miles. Maud Porter. — *Lent by Sir Philip Miles.*
400.—Robin. Edith Scannell. — *Lent by Artist.*
*401.—Firefly. E. Stanhope Forbes. — *Lent by Artist.*
*402.—Hail Mary. Marianne Stokes. — *Lent by Artist.*
403.—Flecen, Oran, Africa. The late Madame Bodichon. — *Lent by B. Leigh Smith, Esq.*
*404.—Hero. — *Lent by Art Union of London.*
405.—Madonna and Child. Edith G. Jeffreys. — *Lent by Mrs. Williams.*
406.—Gertrude, daughter of Sir George Lewis. Mrs. Kate Perugini. — *Lent by Lady Lewis.*
*407.—Ciambue. — *Lent by Art Union of London.*
408.—The Magdalen with the Body of our Lord. Clara McKenzie Kettle. — *Lent by Artist.*
409.—"Air, Air, Blue and White." Anna Alma Tadema. — *Lent by Artist.*
410.—Summer Sun and Shade. The Lake, Kew Gardens. Madame de L'Aubinière. — *Lent by Artist.*
411.—Portrait of Artist's Mother. Clara MacKenzie Kettle. — *Lent by Artist.*
412.—Cleopatra taking the Asp from Charmian. — *Lent by Miss C. M. Kettle.*
413.—The burning Star. Anna Alma Tadema. — *Lent by Artist.*
414.—H. M. Sassoon. Alyce Thornycroft. — *Lent by Artist.*
415.—Study for Wandering Jew. Ella Curtois. — *Lent by Artist.*
*416.—Peppino, Italian Boy. Edith Gwynn-Jeffreys. — *Lent by Artist.*
417.—"Love in Ambush." Design for a Book of Poems. Celia Levetus. — *Lent by Artist.*

All works marked * are for sale. Apply to the Secretary, Woman's Work Section.

418.—The Seasons. Amy Sawyer. *Lent by Artist.*

419.—H.R.H. the late Duchess of Cambridge. Beatrice C. Smallfield. *Lent by Artist.*

420.—Mrs. C. A. Pasquiér. Beatrice C. Smallfield. *Lent by Artist.*

*421.—"Triumph." Design for a Book of Poems. Celia Levetus. *Lent by Artist.*

422.—Fautana. *Lent by Artist.*

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*424.—A Fair Exchange. Celia Levetus. *Lent by Artist.*

425.—A Study. Marianna Stokes. *Lent by Artist.*

426.—First Frost. Celia Lenetus. *Lent by Artist.*

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*428.—Illustrations to "The Shore at Night." Design for a Book of Poems. Celia Levetus. *Lent by Artist.*

429.—Three Pen and Ink Drawings. Lizzie Lawson (Mrs. Robert Mack). *Lent by Artist.*

*430.—Bust of a lady. F. Isobel Swan. *Lent by Artist.*

*431.—Theocrite. Edith Bateson. *Lent by Artist.*

432.—Prince Arthur. The late Mrs. Mary Thornycroft. *Lent by Hamo Thornycroft, Esq., R.A.*

433.—Prince Leopold. The late Mrs. Mary Thornycroft. *Lent by Hamo Thornycroft, Esq., R.A.*

434.—Miss Dorothea Beale, Principal of Cheltenham Ladies' College. Evangeline Stirling. *Lent by Artist.*

435.—Georgina, Countess of Dudley. Miss Grant. *Lent by Artist.*

436.—Earthward Bound. Emmeline Halse. *Lent by Artist.*

All works marked * are for sale. Apply to the Secretary, Woman's Work Section.

ART SCHOOLS DIVISION.

The systematic teaching of Art in this country is of quite recent origin, and until the last few years it was difficult for a man, and impossible for a woman, to obtain training as an art-student. Heatherley's School, which dates back some fifty years, has the honour of having trained a long list of first-rate artists—a list so distinguished that one would be astonished were it not remembered that this School was once one, whereas now in London only there exist some four dozen art schools. The Government School, now at South Kensington, was started so far back as 1836, but this School has always been pre-eminently a School of applied design, including the training of teachers, and in early days offered no helping hand to the student who wished to follow in the steps of the great artists. To find a class in London where the human figure could be studied from the living model was, a few years ago, an impossibility, whilst to-day, with rare exceptions, classes are held in every School for this purpose—not only for men students but for women also. The result undoubtedly has its disadvantages, as it encourages what very often should be discouraged; for not every art-student is destined to become the painter of noble pictures. In quite recent years there has been a reaction in a direction which is wholesome and full of suggestion; namely, in the direction of applied art; that is to say, art useful, art in its purest and simplest sense as the means of beautifying all the objects of civilisation which surround us. Here we see the field into which can be directed to a purpose the artistic energies of many hundreds of women, who would otherwise be leading profitless lives as the painters of tenth-rate pictures, for in this direction all the art-training of the student can be turned to profit. In the space apportioned to Art Schools in The Victorian Era Exhibition a representative selection is shown of the work done by students in every branch of Art.

Tessa Mackenzie.

ART SCHOOLS DIVISION.

Grosvenor School.

Studies, Sketches, Posters, Book Illustrations.

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Westminster School.

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Jopling School.

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Heyermans School.

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WOMAN IN MUSIC.

It is gratifying to see that women in music have risen to prominence both as creative and executive musicians. Our leading prima donnas attain to a greater degree of popularity than is possible for those who are in other spheres of activity. They sing in all lands and win the homage of kings, patricians and plebeians wherever they chance to go. Women instrumentalists, too, have won distinction in their playing certain instruments, for which they seem to have a peculiar adaptability. In the higher field of composition their work is now recognised and given an encouraging place, as they have demonstrated their ability to write successfully operas, oratorios, symphonies, chamber music, pianoforte music, and songs.

These facts are significant, as when the Queen came to the throne, women in music had no recognition whatever outside of a very few operatic vocalists. To-day, by actual attainment, women are showing that they are qualified to win success in open competition with men. If they have achieved such satisfactory results in so short a time, what may we expect when the restrictions of prejudice no longer hamper that spontaneity of action which must eventually result in the just settlement of all the vexatious questions which are unanswerable to-day.

Women in music are bound to help forward this cause. The inherent qualities of their nature put them in sympathy with the divine art, and the success that they are achieving must prove a stimulus to the continued development of their work in this field of activity.

F. V. Atwater.

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Lent by Mrs. Richmond Ritchie.

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2 **MS. Orchestral Score.** By Eliza Flower. *Lent by Mrs. Bridell Fox.*

3 **Book of MS. Songs.** By Mrs. Robert Arkwright.
Lent by the Rev. W. H. Arkwright.

4 **MS. Cantata.** By Madame Sainton Dolby.
Lent by Charles Sainton, Esq.

5 **MS. Quartett.** By Kate Loder (Lady Thompson). *Lent by Composer.*

6 **MS. Orchestral Score of Anthem.** By C. A. Macirone.
Lent by Composer.

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Lent by Composer.

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11 **MS. Violin Concerto.** By Ethel Barns. *Lent by Composer.*

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13 **MS. Song.** By Agnes Zimmermann. *Lent by Composer.*

14 **MS. Song.** By Rosetta O'Leary. *Lent by Composer.*

15 **MS. Orchestral Legend.** By Amy E. Horrocks. *Lent by Composer.*

16 **MS. Pianoforte Concerto.** By Dora Bright. *Lent by Composer.*

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Lent by Manuel Garcia, Esq.

1A **Bow China figure of Madame Vestris.**
Lent by Miss Lucy Broadwood.

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4 **Medals** gained by Women Students at Trinity College, London.

5 **Medals** gained by Women Students at the Royal Academy of Music.
Lent by Miss Llewela Davies.

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Lent by Madame Clara Samuell Rose.

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Lent by Miss Maud Bramwell.

8 **Medals** gained by Women Students at the London Academy of Music.
Lent by Mrs. Gordon Shaw.

9 **Medals** struck upon Madame Jenny Lind-Goldschmidt.
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Lent by Mdlle. Cécile Chaminade.

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Medals awarded to Competitors.
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16 **Swedish Peasant's Dress,** made by Madame JENNY LIND-GOLDSCHMIDT.
Lent by Mrs. Raymonde Maude.

Case C.

PUBLISHED MUSIC.

NAME OF COMPOSER.	COMPOSITION LENT.
Adcock, Elizabeth	Anthem. Pianoforte solo.
"Aigrette"	Dance music.
Albrecht, Lillie	Pianoforte solo.
Allison, Adeline	Pianoforte solo.
Allitsen, Frances	Songs.
"Angela" (Miss Lynch)	Songs.
Archbutt, F.	Duet—violin and pianoforte.
Arkwright, Mrs. Robert	Song.
Armstrong, A. E.	Songs.
Arnold	Pianist's Manual.
Aylward, Florence	Songs.
Baker, W. E.	Pianoforte solo.
Barker, Laura (Mrs. Tom Taylor)	Songs. Pianoforte solos.
Barnby, R.	Songs.
Barns, Ethel	Violin and pianoforte duets.

NAME OF COMPOSER.	COMPOSITION LENT.
Barnett, Emma	Pianoforte solo.
Bartlett, Agnes	Operetta.
Bateman, Alice	Songs.
Batten, Mrs. G.	Songs.
Beatrice, H.R.H. The Princess	Song.
Bell, Truda	Songs.
Beney, Theresa	Pianoforte solos and vocal duet.
Binfried, Hannah	Pianoforte solo.
Bond, C. J.	Violin Tutor.
Borton, Alice	Pianoforte solos and songs.
Boundry, Kate	Glees.
Boyce, Ethel	Cantatas. Pianoforte solos.
Bracken, Edith A.	Songs.
Bright, Dora	Duet for two pianofortes. Songs. Duet for violin and pianoforte. Pianoforte solos.
Broadwood, Lucy E.	Songs.
Brooke, Marie	Humorous songs.
Browne, A. M.	Examination questions in music.
Buck, Agnes	Song.
Bulley, Amy	Songs.
Burton, Mrs. Arthur	Songs.
Carmichael, Mary	Songs. Pianoforte solo.
Cartwright, Mrs. Robt.	Song.
Champernowne, Mrs.	Song.
"Claribel" (Mrs. C. A. Barnard)	Song.
Cochrane, Minnie	Songs.
Collet, Sophia Dobson	Songs and choruses.
Comyns, Maud	Pianoforte solo.
Cone, Sara	Concerto for two pianofortes.
Conroy, M.	Songs.
Cooke, Edith	Songs.
Davenport, Natalie	Children's songs and anthem.
Davis, Miss	Sacred songs.
Dick, Edith	Songs.
Dolby, Mdme. Sainton	Cantata and songs.
Dolores,	Songs.
Ekless, Emily	Pianoforte solo. Songs.
Ellicott, Rosalind	Cantata. Trio (pianoforte). Madrigals. Songs.
Euan-Smith, Lady	Song.
Farmer, Emily	Operetta.
Flower, Eliza	Songs. Anthems.
Folkestone, Viscountess	Songs.
Forbes, Lady Helen	Dance music.
Fowles, Margaret	Songs. Hymns.
Fricker, Annie	Songs.
Gabriel, Virginia	Cantatas. Operettas. Songs.
Gale, Marguerite	Pianoforte solos.
Gambogi, F. E.	Songs.
German, Rachel	Songs.
Gilbert, Florence	Songs.
Goddard, Arabella	Songs.
Goodeve, Mrs. Arthur	Songs.
Glen, Annie	How to accompany.
Gottschalk, Clara	Pianoforte solo.
Gray, Louisa	Songs.

NAME OF COMPOSER.	COMPOSITION LENT.
Grazia, E. M.	Songs.
Grimson, A. M.	'Cello solo.
Grundy, Mrs.	Songs.
Grylls, Cordelia	Songs. Pianoforte solo. Violin solo
Gyde, Margaret	Songs. Duet—violin and pianoforte.
Hallet, Beatrice	Songs and pianoforte solos.
d'Hardelot, Guy	French songs.
Harraden, Ethel	Songs.
Hartland, Lizzie	Pianoforte solos and songs.
Hartog, Cecile	Songs and pianoforte solo.
Hearne, Isabel	Songs.
Henson, Medora	Song.
Hill, Lady Arthur	Songs and anthem.
Hobson, M.	Pianoforte solo.
Holland, C.	Cantatas.
Hope, Gladys	Pianoforte solo.
Horrocks, A. E.	Cantata. Pianoforte solos. Duet—pianoforte and 'cello. Songs.
Hudson, Sophie	Songs.
Hunter, E. Walker	Pianoforte solo and songs.
James, Marie	Duet—violin and pianoforte. Pianoforte solo. Songs.
Jarratt, Lita	Songs.
Jones, M. Winifred	Pianoforte solo.
Kellermann, A. Charbonnet	Pianoforte studies and solos.
Kingston, M. A.	Songs.
A. L.	Song.
Lane, Rhoda	Song.
La Thangue, Marian	Pianoforte solo.
Lehmann	Song, cycle.
Lemon, Laura	Songs.
Liebreich, Mrs.	Children's songs.
Lindsay, Miss (Mrs. W. Bliss)	Songs.
Lindsay, Lady	Songs.
Loder, Kate (Lady Thompson)	Organ music and songs.
Lonsdale, Eva	Songs.
Loud, A. F.	Songs.
Lowthian, Caroline	Songs and dance music.
Macirone, C.	Glees and songs.
MacKenzie, L. G.	Musical play for children.
MacKinlay, Mrs.	Song.
Maddison, Mrs. Brunning	Dance music.
Maddison, Adela	Songs.
Mallard, Clarisse	Songs. Violin solos. Part-songs.
Marriott, Edith	Songs.
Marriott, Minnie	Pianoforte solo and songs.
Marshall, F. A.	Cantata and solfeggio.
Maud, Constance	Song.
Maude, Mrs. Raymond	French song and children's songs.
Miles, Helena Clint	Pianoforte solo.
Moncrieff, Mrs.	Songs.
Moorat	Dance music.
Moulton, Septima	Duet—violin and pianoforte.
Mundella, E.	Cantata.
Needham, Mrs. A. A.	Songs.
Newcombe, Mrs. Hubi	Songs.
Nicholson, Violet	Guitar and mandoline—duet.

NAME OF COMPOSER.	COMPOSITION LENT.
Oldham, S. Emily	Songs.
O'Leary, Rosetta	Songs.
Onslow, Mrs.	Songs.
Ostlère, May	Dance music.
Overbeck, E.	Sonata—pianoforte and violin. Songs.
Palliser, Sybil	Songs.
Parkyns, Beatrice	Songs.
Patterson, Dr. Annie	Songs.
Perry, Adeline	Songs.
Philp, Elizabeth	Songs.
Pratt, Edith	Songs.
Pratten, Madame	Guitar music.
Ralph, Kate	Violin pieces.
Rawlinson, Angela	Songs.
Ronalds, Mrs.	Song.
Rush, Atherley	Songs for children.
Sabel, S. A.	Songs.
Salmond, Mary Augusta	Songs.
Sanders, Alma	Pianoforte solo.
Sconzia, O.	Songs.
Scott, Lady John	Songs.
Scott, Evelyn	Dance music.
Severn, Mrs. Arthur	Song.
Sherrington, Madame	Songs.
Shield, Mrs. Henry	Song.
Shillington, Mary	Pianoforte solo.
Sivrai, Jules de	Song.
Smith, Alice Mary (Mrs. Meadows White)	Cantatas.
Smith, Alice Boyton	Duet—violin and pianoforte.
Smyth, E. M.	Mass.
Somerset, Joan	Songs.
Stainer, C.	Dictionary of violin makers.
Stephen, Marion	Songs.
Stokvis, Suzanne	Songs.
Swepstone, Edith	Songs. Pianoforte solo. Duet—clarionet and pianoforte. Cantatas.
Symons, Mary	Songs.
Temple, Hope	Songs.
Terriss, Ellaline	Songs.
Thompson, Christiana	Song.
Travers, Mary	Songs. Pianoforte solo.
Trew, S.	Violin solo.
Tyndale, Marcia	Children's songs.
Viardot, L. Heriette	Song.
"Vivien"	Song.
Wakefield, A. M.	Songs.
Walsh, Emily	Violin solo.
Ward, Amy	Song.
Ward, Kate Lucy	Songs.
Warner, Flora	Songs.
Westrop, Kate	Organ music.
White, Maude Valérie	Songs. Duet—violin and pianoforte. Pianoforte solo.
White, Mary Louisa	Pianoforte solo. Operetta. Songs.
Wickens, Florence	Pianoforte Tutor. Songs and cantata.

NAME OF COMPOSER.	COMPOSITION LENT.
Wickens, M. C.	Violin Tutor.
Wintle, Virginia	Operetta.
Wolseley, Mrs. Capel	Song.
Wood, Mrs.	Songs.
Woolf, Julia	Song.
Wright, Ellen	Songs.
Wurm, Marie	Songs.
Young, Harriet	Songs.
Zimmermann, Agnes	Violin and pianoforte sonata. 'Cello sonata. Trio for pianoforte, violin and 'cello.
Zuliani, A.	Songs.

Case D.

1 **Autograph Letter** of Madame Jenny Lind-Goldschmidt.
Lent by Otto Goldschmidt, Esq.

2 **"Life in the Highlands."** Presented to Madame Jenny Lind-Goldschmidt by H.M. the Queen. *Lent by Otto Goldschmidt, Esq.*

3 **Photograph and Autograph Letter** of Mrs. Tom Taylor.
Lent by Mrs. Tom Taylor.

4 **Autograph Letter** of Fanny Hensel. *Lent by Felix Moscheles, Esq.*

5 **Autograph Letter** of Madame Rossi Sontag.
Lent by Felix Moscheles, Esq.

6 **Autograph Letters** of Adelaide Kemble (Mrs. Sartoris) and Madame Taglioni. *Lent by Felix Moscheles, Esq.*

7 **Waltzes,** composed at the age of eight. By ARABELLA GODDARD.
Lent by Composer.

8 **Photograph, and Autograph Score** of Madame Schumann.
Lent by Otto Goldschmidt, Esq.

9 **Miniature** of Lady Hallé (Norman-Néruda). By MABEL TERRY LEWIS.
Lent by the Painter.

10 **Autographs** of Lady Hallé and Clotilde Kleeberg.
Lent by Miss Heyermann.

11 **Autograph Letter** of Adelaide Kemble. *Lent by Mrs. Richmond Ritchie.*

12 **Autograph Letter** of Clara Novello. *Lent by Alfred Littleton, Esq.*

13, 14, and 15 **Autographs** of Madame Albani-Gye, Christine Nillson, and Madame Trebelli. *Lent by Miss Heyermann.*

16 **Autograph Letter** of Mrs. C. A. Barnard ("Claribel").
Lent by Mrs. Richmond Ritchie.

17 **Daguerreotype** of Cécile Mendelssohn-Bartholdy.
Lent by Felix Moscheles, Esq.

18 **Painting** by Cécile Mendelssohn-Bartholdy. *Lent by Felix Moscheles, Esq.*

Case E.

Presentations to Mesdames Albani, Nordica, and Lemmens Sherrington.
Lent by Owners.

WOMAN'S ROLL OF HONOUR ROOM.

Kindly collected and arranged by F. Donald Mackenzie, Esq.

1. The Roll of Honour, a record of woman's bravery, gallantry, and service in the cause of humanity; giving a short account of the heroic acts which gained for the recipients the medals and testimonials named. **2. Grace Darling's tomb** (restored). **3. Facsimiles of medals** awarded to women for acts of bravery, gallantry, and service in the cause of humanity. **4. Grace Darling's tomb** (before restoration). **5. The Longstone Lighthouse,** Farn Islands, the scene of Grace Darling's heroism. **6. Portrait of Grace Darling. 7. House at Bamborough,** in which Grace Darling was born. **8. House at Bamborough,** in which Grace Darling died. **9. Portrait of Grace Darling. 10. Portrait of Grace Darling's father.**

Other mementos and souvenirs of brave women.

WOMAN'S INVENTIONS.

At the beginning of the Reign, few were the inventions of Women for which Patents were sought. The first really noticeable increase was made in 1885, when about 250 Patents were applied for by women. The number increased annually from then until in 1896 Women's Patents made a grand total of 2,016. That the inventive faculty is well developed in the gentler sex is evidenced by the interesting exhibit of models of women's inventions collected for the Women's Work Section by the well-known firm of Patent Experts, Messrs. Hughes, Eli and Hughes, of 76, Chancery Lane, London, W.C., and from which it will be seen that the subject matter of the inventions extends over many branches of manufacture, and excels in matters of taste, such for instance as dresses, decorations, and other devices for beautifying the home. Also for inventions relating to articles of utility, women inventors well hold their own. Amongst a charmingly varied assortment of models and specimens may be noticed: Mural Decorations, Perspective Drawing-Frames, Invalid Bedlifts, Holdalls, Fire Escapes, Apparatus for treating nervous and other disorders, Improved Corsets, Chopping Machines, Cycle Saddles, Dolls' cut-out clothes, Millinery Appliances, Mail Carts, Ladies' Hat-Boxes, Boxes for transporting live chickens, Pocket protectors, Dress-fasteners, Hat Pins, Window-cleaners, Cycle Sunshades, Hair-Curlers, Cycling Skirts, Stoves, Pianos, Drafting Patterns, Babies' Hygienic Clothing, Weed-Destroyers, Hair-Dressing Glasses, Complexion Baths, Stocking and Garter, Book-Carriers, Cycle Driving-Gear, Dress-Hooks, and Cycling Braces.

INVENTIONS DIVISION.

Kindly collected by Messrs. Hughes, Eli, and Hughes.

1 **Two Chrystoleum Pictures.**
2 **Five Coloured Photographs.** Mrs. Dunn.
3 **Improved Cycle Saddle.** Miss Green.
4 **Improved Cycle Saddle.** Miss Crofton.
5 **Window Cleaner.** Mrs. Finis.
6 **Magnifying Glass.** Mrs. Eichbaum.
7 **Bicycle and Tennis Handle Grip.** Miss Barron.
8 **Safety Purse.** Miss Osborne.
9 **Pneumatic Work-holder.** Mrs. S. Nolan.
10 **Medical Time Tables.** Mrs. Ritchie.
11 **Fasteners.** Mrs. S. Hulme
12 **Whistling Bellows.** Mrs. Archer.
13 **Lady's Pocket Protector.** Mrs. M. Spark.
14 **Boot Warmer.** Miss Green.
15 **Ladies' Safety Companion.** Lady Isabel Margesson
16 **Purse Safe Pockets.** Mrs. M. Sporle.
17 **Home Rule Puzzle.** Mrs. Ritchie.
18 **Tea Measure.** Mrs. Miller.
19 **Model** of combined Dress-stand and Fire-escape. Mrs. Jack.
20 **Dress Hooks and Eyes.** Miss Knowles.
21 **Non-slipping Overshoe.** Mrs. Davey.
22 **Moustache Spoon.** Mrs. Lowther.
23 **Splinter-bar Bolt.** Mrs. O'Connell.
24 **Wrist-rest for Piano.** Mrs. Dove.
25 **Baby Coop.** Mrs. A. Pye.
26 **Miss Hilliam's** wood-carving exhibit.
27 **Washable Painted Tapestry.** Miss Turk.
28 **Screen Panel,** decorated relievo. Miss Turk.
29 **Chicken-skin Fan.** Miss Turk.
30 **Samples** of patent preparations in case. Miss Turk.
31 **Relievo Frame.** Miss Turk.
32 **Panel** decorated in Ecailline. Miss Turk.
33 **Tapestry Figure.** Miss Turk.
34 **Panel,** washable tapestry. Miss Turk.
35 **Screen** of washable tapestry. Miss Turk.
36 **Panel** decorated in Ecailline. Miss Turk.
37 **Panel** decorated in Ecailline. Miss Turk.
38 **Case** of special preparations and specimens. Miss Turk
39 **Case** of specimens of work. Miss Turk.

40 **Chopping Machine.** Mrs. Graddon.
40A **Cycling and Walking Skirt combined.** Miss Robertson.
41 **Kitchener** with hot water apparatus. Mrs. A. Bushell.
42 **Lamp Shade.** Mrs. Ritchie.
43 **Specimens** of sun bonnets and hats. Mrs. Macmillan.
44 **Specimens** of sun bonnets and hats. Mrs. Macmillan.
45 **Hairdressing Glass.** Mrs. Kellern.
46 **Coat Retainer.** Miss C. Beasley.
47 **Umbrella Case** for railway carriage, &c. Mrs. G. Goold.
48 **Russian Complexion Bath, &c.** Mrs. Pomeroy.
49 **Toilet Tray.** Mrs. C. Pritt.
50 **Hat Pins.** Mrs. Way.
51 **Drip Guard** for jugs. Mrs. Forteath.
52 **Hat Expanders.**
53 **Invisible Veil Adjuster.** Mrs. S. Mahon.
54 **Hair Curlers.** Miss Horsepool.
55 **Hair Curlers.** Miss Horsepool.
56 **Combined Garter and Stocking.** Lady Hobart.
57 **Pad** for lady cyclists. Mrs. Green.
58 **Umbrella Stand.** Mrs. Townsend.
58A **Firelighters in basket.**
59 **Improved Bodkins.** Mrs. Grimes.
60 **Finger Protector.** Mrs. Grimes.
61 **Drafting Pattern.** Miss Muckle.
62 **"Dorothy" Blouse** and skirt attachment.
63 **Sleeve Extenders.** Mrs. M. Masters.
64 **Victoria Millinery Bow Stiffener** and wire ribbon. Mrs. S. Symons
65 **Victoria Veil Pin.** Mrs. S. Symons.
66 **Improved Corset.** Miss Keene.
66A **Working Exhibits** of dress-cutting. Madame Gaunt is the inventor of the practical dress-cutter and graduated bodice patterns.
67 **"Astoria,"** the new health corset. Mrs. John Lang.
68 **Cycling and Walking Dress** (figure on bicycle). Miss Robertson.
69 **Cycling Muffs.** Mrs. M. F. Latham.
70 **Cycle Dress Guard.** Mrs. Lenton.
71 **Telescopic Sun Shade** for cycle. Miss Benham.
72 **Improved Driving Gear** for cycle. Mrs. Starnes.
73 **Cycle Brake.** Mrs. M. Wilkins.
74 **Bicycle Stand.** Miss D. Farr.
75 **Pianoforte Glass Fall** and extra pedal for raising lid. Mrs. Wicking
76 **Pneumatic Seat.** Mrs. D. James.
77 **Improved Hat Box.** Miss Hankey.
78 **Mail Cart.** Mrs. Hurdle
79 **Knitting Frames.** Miss Hughes.
80 **Improved Teapot.** Mrs. Moloney.

81 The Victoria Stove for heating and lighting. Invented by a member of the Gentlewomen's Self-Aid Society.

82 Handy Book Carrier. Miss Pike.

83 Model of bicycle shed. Mrs. Green.

84 Syphon Drip.

85 Window-case Adjustment.

86 Mural Decorations. Mrs. Willis.

87 Letter Box and Illuminated Letter-Plate. Mrs. Miler.

88 Scientific Hair Pin. Mrs. Hoosey.

89 Perspective Frame. Miss Roberts.

90 Floor Cleaner. Mrs. Biddulph-Colclough.

91 Horses' Knee Caps. Mrs. E. Cuthbert.

92 Window Casing. Mrs. Ving.

93 Easy Weed Destroyer. Mrs. Grafton Ross.

94 Bath for nervous and other disorders. Mrs. Fitzgerald.

95 Box for physicking cats. Mrs. Williams.

96 Fire-guard for nursery. Mrs. Woods.

97 Nurses' Holdall. Mrs. Pincoffs.

98 Nurses' Holdall. Mrs. Maclean.

99 Lady's Hat Box. Miss Livesey.

100 Steamer. Mrs. Lean.

101 Improved Filter. Mrs. Eggar.

102 Musical Dumb-bells. Miss Hughes.

103 Potlifter and Stand. Miss Colfer.

104 Bed Support. Miss Robinson.

105 Brawn Mould. Mrs. Larkin.

106 Portable Music Stand. Miss Thomas.

107 Box for transporting live chicken. Mrs. Costello.

107A Wool Winder. Mrs. H. Highmore.

108 Automatic Basting Machine (model). Lady Hall.

109 Cooker and Strainer. Mrs. Belling.

110 Noiseless Coal-scuttle. Mrs. Jack.

111 Flat-iron. Mrs. Greene.

112 Grater. Mrs. Greene.

113 Curtain Pole. Mrs. Fowler.

114 Boiler Stick and washer. Mrs. Millar.

115 Assortment of scents in case. Mrs. Uwins.

116 Mural Decoration. Mrs. Willis.

117 Case of leather work. Miss Sparks.

118 Piano-Secretaire to attach to pianoforte. Miss M. Chappell.

Philanthropy Committee.

Chairman:

LADY GEORGE HAMILTON.

THE HON. SYDNEY HOLLAND. | MR. F. DONALD MACKENZIE.

PHILANTHROPY.

BY LADY GEORGE HAMILTON.

LOOKING back through the long reign of our gracious Queen Victoria we are struck by the great and rapid progress made in nearly all the departments of human life. Inventions, Sciences, and all the material comforts of civilisation have advanced with enormous strides in the past sixty years. The subject of this Section of the Victorian Era Exhibition claims its share and deserves a brief introduction. There seems to be no obvious reason why Philanthropy—the love of humanity—should be more higly developed now than in an earlier and a simpler age, and no doubt in former times the quality itself may have existed to a greater degree, and been shown by individuals in an even more self-sacrificing form than at present. But nowadays we are nothing if we are not practical, and the shapes taken by the craving to benefit our fellow creatures are so Protean that it is difficult to realise how vast an amount of energy is being expended in good and useful work.

To *exhibit* Philanthropy is indeed a puzzling task—the sympathy which is its mainspring cannot be shown in tangible form, and it has therefore been difficult to select exemplifications of the part women are playing in this great work which can be made of interest to the general public. One great feature of all schemes of Philanthropy now is their systematic organisation, and if we compare the kindly benevolence of the "Lady Bountiful" type which characterised the early years in the reign with the practical and orderly methods of the later years we hope to find that the true spirit of charity remains, while the form it takes is on a wider spread and more perfected system. That

the real "love of humanity" is sacrificed to mere theories and rules no one can believe who knows the worth of what has been done by a band of workers such as those organised by Miss Octavia Hill, but of excellent personal efforts such as these we can find no illustrations and must keep to a few other types of Philanthropy.

Let us describe what we have been able to put forward in the way of exhibits. The work among soldiers and sailors will be shown by two of the principal ladies who have given up their whole lives to improving the condition of Tommy Atkins and Jack ashore. Miss Robinson's work among soldiers, and Miss Weston's great success in providing Houses of Rest for the bluejacket in the seaport towns, will be illustrated by some most excellent exhibits. Certainly in no previous reign have any efforts been made of the kind, and the history of these Institutions and of their widely felt influence over thousands of our naval and military defenders proves what can be accomplished by a few single-hearted and devoted women.

Much has been done in the last half century to ameliorate the sufferings of the poor helpless ones who are debarred by physical infirmities from taking their place in life. Among these the blind stand foremost, and we are able, by the kindness of the Committee of the Institute for the Blind in the Tottenham Court Road, to show how much was accomplished for their benefit by a philanthropic lady —herself blind—Miss Gilbert, the foundress of the Institute. Many similar institutions exist all over the country, but this is a typical specimen of what can be done in teaching the blind to help themselves, and exhibits will be given of various kinds of work done by the women in the Tottenham Court Road workshops, which would well repay a visit.

Much that has been done among the deaf and dumb, the crippled children, and those that are deficient in intellect, come more specially under the head of education, and is therefore not exhibited in this Section. A "successful experiment," as it has justly been called in a recent article, by the Countess of Jersey, is that of the Children's Happy Evenings Association, and this will be exhibited by means of interesting models. Started some years ago by a few ladies, this Society has now reached a point of excellent organisation and efficient management which tends much to brightening the lives of the board-school children, and to giving them that opportunity of intelligent recreation which is so important in the development of healthy child-life.

Mrs. Meredith's work among female prisoners also deserves much notice, and has for some years past been a real labour of love among the apparently hopeless lives of those who leave the prison walls as

social outcasts. The Princess Mary Village Homes for receiving and training prisoners' children, and the laundries in which the discharged prisoners themselves find work and a means of returning to an honest life, are exhibited in small models, and give some idea of the good results achieved.

Various exhibits include work done by the Brabazon Employment Society, which helps to cheer the monotony of the workhouse by teaching the inmates different kinds of useful and ornamental work. Also the Metropolitan Association for Befriending Young Servants, which touches a class formerly quite friendless—"the slavey" of the lodging-house—small establishments—and gives a helping hand to many a young girl who would otherwise be swept away in the vortex of our great city.

A most interesting and stirring exhibit will be that of the "Roll of Honour," recording the number of women who in the Queen's reign received medals for saving life. In connection with the record of gallant humane acts performed by women as shown in the Roll of Honour, it must not for one moment be supposed that the intrepid instances of self-sacrifice displayed in rescuing a fellow-creature from impending death spring from the selfish love of reward attached to such service; far otherwise, the bravest natures are the noblest, but yet it is certain that institutions like those whose titles figure in the Roll, and which grant such rewards, do exercise a most wholesome influence by giving expression to sentiment, and thus affording publicity to deeds of heroism and self-devotion.

Much more has been done in the cause of philanthropy, and on every side kind hearts and clever brains are devising schemes for helping, rescuing, and supporting those who are in sore need of a friendly hand held out to them. But it is indeed impossible to give exhibits of the very best work done silently and with no show. Enough, however, can be seen to convince what immense progress has been made these last sixty years in the methods by which the richer, the cleverer, the stronger of the community help their poor, deficient, weak fellow-creatures, and how at the end of the century England can feel with pride that the example, so long spared to her, of the Queen's true philanthropic spirit has been followed by multitudes of women in all classes of life.

PHILANTHROPY DIVISION.

Mrs. Meredith's Prison Mission Work done by female prisoners.

Christian Police Association (Miss Gurney, *Secretary*).

1 **Police Tea Bottle.**
2 **Model Police Helmet.**
3 **View of Police Orphanage.**
4 **View of Police Orphanage.**
5 **The late Mrs. Joseph Gurney.**
6 **Group of Children,** Police Orphanage.
7 **Group of Children,** Police Orphanage.
8 **Group of Children,** Police Orphanage.
9 **Group of Children,** Police Orphanage.
10 **Illuminated Address** from Police of New South Wales, Australia.
11 **Police Seaside Home.**

Miss Robinson's Portsmouth Soldiers' Institute.

12 **Flag** of H.M.S. "Eurydice," brought up from wreck, and box made from wreck to contain it.
13 **Miss Robinson,** "The Soldier's Friend."
14 **Miss Robinson's Study.**
15 **Miss Robinson's last Visit** to Barracks.
16 **Sailors' and Soldiers' Institute,** Alexandria.
17 **The Sailors' Welcome,** Portsea, Portsmouth.
18 **The Soldiers' Institute,** Portsmouth.
19 **The Soldiers' Institute,** Portsmouth.
20 **Sailors' and Soldiers' Institute,** Alexandria.
21 **Sailors' and Soldiers' Institute,** Alexandria.
22 **Sailors' and Soldiers' Institute,** Alexandria.
23 **The Hut,** Burley, residence of Miss Robinson since 1893.
24 **Soldiers' and Sailors' Institute,** Southampton.
25 **The Speedwell Coffee Palace,** &c., Landport.

"Santa Lucia" Press for the Blind.

26 **Four Volumes** of monthly magazine in Braille type.
27 **"Slap Bang,"** from the French of Jules Claretie.
28 **Two Boxes** of Dominoes for the Blind (raised pips).
29 **Two Packs** of playing cards for the Blind (one raised pips and one sunk pips).
30 **Specimen** of embossed brass sheets for Braille type printing.
31 **National Health Society's Case,** containing awards, certificates, and medals.

32 Miss Weston's Model Cabin for Sailors' Rest, Devonport, with paintings of Sailors' Rests at Portsmouth and Devonport; Portrait of the Queen, &c.

33 Model of Miss Weston's Sailors' Rest, Devonport, &c.

34 Portrait of Mrs. Jonathan Norbury. By Miss M. L. Breakell.

35 Painting. By the late Mary Carpenter.

36 Mary Carpenter and Girls' Reformatory, Bristol.

37 Mrs. Charles Mallet. By Florence Graham.

38 Sister Dora, from the original in the Memorial Convalescent Hospital, Milford.

39 The Sister Dora Memorial and the Sister Dora Convalescent Hospital.

40 Miss Frances Power Cobbe. By Florence Graham.

Metropolitan Association for Befriending Young Servants.

41 Specimens of girls' work (on table).

42 Four Photographs of Training Home, &c.

43 Two Medals of Anniversary Festival, 1895.

44 Four Photographs of Convalescent Home, &c.

Children's Happy Evenings Association.

45 Things made by the children (in case).

46 Portrait of H.R.H. Duchess of York (President), and drawings.

47 Paper Models made by children.

48 Model of London Board School.

49 Model of childrens' happy evening (made by the children).

50 The Association for Promoting the General Welfare of the Blind. Patron, H.M. The Queen. Exhibit in case of Brushes, &c., made by women at the Association Premises, 258, Tottenham Court Road. Chairman, Sir Edward Sotheby, K.C.B.; Manager, Howard E. Mullins.

51 Oil Painting, "Blind People at Work." During early years of above Association's work. By Hubbard.

52 The Brabazon Employment Society. Exhibit of work by inmates of Kensington Workhouse.

Applied Arts Committee.

Chairman:

COUNTESS COWPER.

The Hon. Mrs. PERCY WYNDHAM.	Mrs. JACK HORNER.
The Hon. Miss M. DE GREY.	Mrs. ALFRED MORRISON.
Mrs. ROBERT BENSON.	Miss HALLE.

Miss . . [illegible] MOND.

APPLIED ART AND HANDICRAFTS.

Embroidery.

Embroidery is essentially woman's art, and, as such, deserves a special place in this Section of the Exhibition. We have not space here to enter into any historical survey of its development; those who are desirous of studying the subject may do so in the pages of Lady Marian Alford's 'Needlework as Art,' in the admirable little volume of essays by Mrs. Sparling (herself a very gifted embroideress), and in an important book on needlework, published in Antwerp, 'La Broderie,' by M. de Parcy; but, for the benefit of the visitors to this Exhibition, we subjoin a few notes on the specimens selected, and on the general scheme of their arrangement.

Such an Exhibition aims, of course, as being representative, not exhaustive; and one of its objects must be the historical interest and significance of the specimens with which it deals, as well as their intrinsic beauty or excellency. Now we do not intend to hark back to the beginnings of needlework; we shall leave Penelope and even Queen Matilda alone. Nor have we to do with the decorative art of other nations—the rich colourings of the East, or the splendid patterns of Italy and Spain. All we wish to illustrate here is how the art of needlework, from being an almost extinct art in the beginning of Her Majesty's reign, has in the last sixty years so revived, that beautiful and artistic work is now produced in England, and that the appreciation of and demand for it is growing every day amongst us.

In the 17th and 18th centuries beautiful English embroideries,

such as satin coverlets, and embroidered dresses, and dainty waistcoats, were occasionally met with, but this became more and more rare; and at last, about the middle of the 18th century, a new direction was given to needlework by ladies, who took to copying pictures in worsted work with great though misdirected skill. The outcome of this school was productions in our own time such as are shown in Case No. A, and such as we are thankful to say are no longer executed.

Following this came the influence of German taste, and needlework sank to its lowest depth in the manufacture of Berlin wool work. However from this time the revival of English embroidery dates, a revival due, we think, originally and mainly to William Morris. We regret that there are only one or two specimens directly from this source shown here, but indirectly his genius and untiring energy has influenced much of the best work of the day.

Besides Morris, we must mention the various Schools which rose up all over Great Britain, and whose aim was to repair and add to old work, to know and teach all stitches, and to produce original designs, in beautiful colour. To the principal of these schools have been allotted cases in this Exhibition, and we regret want of space prevented the division of exhibits into that of original design and that of reproductions merely.

A few words must now be added about the Royal School of Art Needlework, being the first of its kind, and the pioneer of the renaissance in Embroidery, which is so marked a feature in the Victorian Era. With a committee, presided over by H.R.H. Princess Christian of Schleswig-Holstein as president, Lady Marian Alford as vice-president, and Lady Welby as manageress, it was opened in 1872—twenty-five years ago—a small school with high ambitions. It had a twofold purpose, that of supplying employment for gentlewomen, and of restoring ornamental needlework to the place it once held among the decorative arts.

The Queen became patron in 1875, and many of the leading artists of the day have given their help. The late Lord Leighton often most kindly himself selected the colours for designs, and lent many beautiful specimens of old embroideries to be copied. The late Mr. William Morris also supplied many designs, even sometimes arranging the colours and working some of the flowers himself, as in the case of the "Honeysuckle" portière, in glass-case B.

Designs have also been given by—

Sir Edward Burne-Jones, Mr. Walter Crane, Mr. G. Aitcheson, Mr. F. Wade, Mr. Selwyn Image, Mr. T. A. Pollen, Miss Jekyll, and many others.

The statistics of the school show how it has grown and spread, all

the other schools having in turn sprung from it, and it has sent teachers out to many places, among others Boston, New York, Philadelphia, Chicago, and San Francisco. America has been a great supporter of this work. In conclusion, an examination of the work of amateurs will show the great excellence at which they have arrived; and will prove beyond doubt the rapidity of development, and the strong hold this once lost Art of Embroidery has taken upon the women of this generation.

Lace.

It is to the sister art of embroidery that we must turn if we desire to trace from its earliest origin the form of needlework that developed into what is now known as Lace. Lace as distinct from embroidery was evolved as an edging, trimming, or finish, both to the fine wrought linen in "colours of blue, purple, and scarlet," equally with the more gorgeous handiwork embroidered in divers colours with gold and silver thread. The Cope and Maniple of St. Cuthbert preserved in the Chapter of Durham Cathedral is famous for the beauty of its embroidery. As a specimen illustrative of lace in its evolution, and demonstrating its accompaniment and alliance with embroidery, it is of priceless value. But for centuries lace tarried at the initial stage, and its advance was slow. Linen-cut work, though in technical, parlance embroidery, was the channel through which lace attained its next step forward.

Cut work was fashioned variously, but space does not permit descriptions of these several manners. As it progressed the pattern of the cut work was made without linen, threads radiating from a single centre formed the frame-work to which squares, rosettes, or fancy geometrical forms were joined, the threads joining them being worked over with the button-hole stitch. Thus at last was lace freed from the passementerie rigidity which impeded its lightness and grace.

In Vinciolo's celebrated volume of lace designs (first published in 1587) there is a good illustration of what was termed "Lacis." The work was executed on a network ground, the *darned* netting being identical with what the French term "brodé à reprise."

Lace is divided into point and pillow lace; the first is made by the needle and is called needle point. Pillow lace is made on a hard stuffed cushion which the work-woman places on her knee. A stiff piece of parchment is fixed on the cushion, the pattern is delineated by small holes which have been pricked through with pins. The pins are retained and fasten the parchment to the cushion. The lace worker winds her several threads on a bobbin, each thread being wound on its own bobbin, and by hoisting and crossing the threads the ground of pillow lace is formed. In England, after the Reformation, lace was

no longer used on Ecclesiastical garments, which had been one of its first uses.

The taste for lace, however, increased with great rapidity, and the sums spent on foreign lace were so lavish that more than one Act of Parliament was passed to prohibit the importation of foreign laces. Posthelwait, in his 'Dictionary of Commerce,' published A.D. 1776, mentions that two millions yearly was spent in England on foreign lace. English laces, high though their merit, were never able to compete with the best productions of Italy, France, or Belgium.

The different laces of Honiton, Buckinghamshire, and Bedfordshire would require a long description to give any adequate idea of their development, and individually with the history of the various localities where they flourished.

Irish lace, again, is a subject that would require space to do it justice. It is, however, indisputable that Ireland and Devonshire have within the last twenty years made a new and vigorous start, and, at the present moment, both in fineness of execution and beauty of design, the best Irish and Devonshire laces can compare on equal terms with the products of France and Belgium: the one reservation being black lace, where France and Belgium are beyond and above all competition.

Wood Carving.

The historical development of Wood Carving in England cannot be very clearly traced, from the fact that not many early examples have been handed down to us. Of the two first periods of English Gothic woodwork very little remains but a few carved "Misereres" of the time of Henry III., although, to judge by some of the roofs constructed during the Decorated Period, there must no doubt have been some important carvings executed. In the Perpendicular Period, inaugurated by the splendid Timber Roof of the time of Richard II. in Westminster Hall, we have many more examples to hand, both as regards Furniture and Panelling, in which we see the introduction of the "Linen-fold" pattern, no doubt introduced from France, where it had been in use for a century or more.

In the Chapel of Henry VII. at Westminster there is some very typical woodwork of the period, and also some interesting carved "Misereres," although the carving here is perhaps more characteristic of the Tudor character, which was the last phase of the Perpendicular style in England. To execute his tomb Henry VII. invited from Italy Toregiano, but the work was not completed till after the death of that monarch, so that it is with the reign of Henry VIII. we may say the renaissance style in England set in.

Under Elizabeth this classic revival is known as the "Elizabethan," and under the Stuarts as the "Jacobean." During the latter period the influence of France is very observable, probably owing to the number of French refugees who sought shelter here during the religious persecutions in France, while during the Tudor period, Flanders seems to have had the most direct influence on the woodwork of the country, the Flemings and the Dutch having kept up a very brisk trade with England during the 16th century.

Towards the end of the 17th century a very important development took place in English Wood Carving under Grinley Gibbons, who, although born in Holland about the year 1650, claims to have been of English parentage. He was discovered carving at Deptford by Evelyn, who introduced him to the notice of Charles II. His carvings at Windsor Castle, Chatsworth, St. Paul's Cathedral, &c., are too well known to need description here; but, however great the beauty and dexterity of his individual work may have been, he fortunately had not many imitators, though he established a school of carvers who are said to have flourished down to the end of the 18th century, and to whom we owe the variety of carved mouldings which embellished the houses built by Sir William Chambers and the Adam Brothers.

The revival of Wood Carving in the present century may be accredited to Mr. W. G. Rogers, who was carver to Her Majesty the Queen, for whom he executed many orders, as also for various members of the Royal family. Of his public works, the best known are the carvings at St. Michael's, Cornhill. To Mr. Rogers is, we believe, due the credit of having been the first to give lessons in wood carving to ladies; these lessons were continued by his son, Mr. G. A. Rogers, and it was not until the School of Art Wood Carving was established in 1879 (and afterwards located at the Central Technical College, South Kensington) that any other means of study were available for women. That under him women did not very seriously pursue the art, we may judge from his preface to 'The Art of Wood Carving,' in which, speaking of the varieties of work executed by his pupils for bazaars and home use, he says, "One lady who has accomplished the remarkable task of carving all the oaken pewheads or finials for her husband's church." This no doubt may have been remarkable in 1879; but now, nearly twenty years after, it would hardly be considered so, which proves the rapid development of women's work with regard to Wood Carving during the Victorian Era.

Among the many other women's handicrafts exhibited may be mentioned the delicate and beautiful enamels, the repoussé work in silver, brass, and copper, bookbinding, inlaying, medals, fan-painting,

Vernis-Martin—only executed at present by two lady artists—photography, illuminating, painted glass, gesso-work (handed down to us by the Italians, and poker-work by the Flemish—"Albert Dürer" being said to have worked in it); and even the more manly arts of wrought-iron and plaster decorations. All of these have been either revived or have received new impetus during the last sixty years; and amateurs, women as well as men, can now compete in excellence with what was formerly the prerogative of a chosen few.

The small collection of water-colour copies of well-known pictures which has been added to the Section speaks for itself, and forms a most valuable contribution to the field for women-workers.

APPLIED ART AND HANDICRAFTS DIVISION.

1 **Berlin Wool-work,** Early Victorian. *Lent by Mrs. Woodcroft.*
2 **Handwork Screen,** Early Victorian. *Lent by Miss Duncan Baker.*
3 **Tapestry Work,** Early Victorian. *Lent by Mrs. K. Poole.*
4 **Tapestry, H.M. The Queen,** Early Victorian. *Lent by Miss S. A. Browett.*
5 **Berlin Tapestry,** Early Victorian. *Lent by Miss M. F. Gardiner.*
6 **Group of Flowers,** Early Victorian. *Lent by Miss Venning.*
7 **Handwork Tapestry,** Early Victorian. *Lent by Miss Duncan Baker.*
8 **Tapestry,** Early Victorian. *Lent by Mrs. K. Poole.*

Royal School of Art Needlework.

9 **Frieze,** outlined, of embroidered figures.
10 **Single Fire-screen** worked in crewels. Designed by Wm. Morris, 1876.
11 **Crewel Embroidered Panel.** Designed by Sir E. Burne-Jones.
12 **Folding Screen,** embroidered. Four figures in outline. Designed by Walter Crane.
13 **Hanging,** embroidered in silk, including background. Designed by William Morris, 1876. *Lent by the Hon. Mrs. Percy Wyndham.*
14 **Casket,** white brocade embroidered gold silk, forming royal monogram.
15 **Illuminated Vellum Book-cover.** Designed by E. Fricker.
16 **Casket,** cream silk, embroidered in colour. Italian design.
17 **Quilt,** embroidered in monotone. Arabesque design. Designer unknown.
17A **Panel.** Designed by Sir E. Burne-Jones. *Lent by the Hon. Mrs. Percy Wyndham.*
18 **Common Prayer and Apocrypha,** bound in green velvet, embroidered, &c. Designed by N. Whichelo.
19 **Charles I.'s Prayer Book,** bound in blue velvet, embroidered.
20 **Thumb Prayer Book,** bound in green velvet, embroidered.
21 **Prayer Book,** bound in vellum. Illuminated by E. Fricker.
22 **Box,** covered in vellum, and illuminated (Holy Family).
23 **Black-letter Bible,** bound in crimson velvet, embroidered.

Royal Irish School of Art Needlework.

24 **Kale Quilt.**
25 **Cushion,** old gold appliqué.
26 **Framed Old Work,** restored.
27 **Parchment Blotter,** embroidered in colour.
28 **Missal Frame.**
29 **Parchment Case,** embroidered.
30 **Book.** By Lewis Morris. Bound in embroidered vellum.

31 **Scent Sachet.**
32 **Card Case.**
33 **Needle Case.**
34 **Cushion Design** (book of Kells).
35 **Needle Case,** ribbon work.
36 **Parchment Frame,** embroidered.
37 **Piano Hanging.**
37A **Scent Sachet.**
38 **Casket,** in ribbon work.
39 **Table Cover.**

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40 **Panel** for quilt. *Lent by Mrs. Reynolds Stephens.*

LADIES' WORK SOCIETY.

41 **Cream Satin Panel.** Cherry design, arranged by H.R.H. PRINCESS LOUISE, MARCHIONESS OF LORNE.
42 **Cushion.**
43 **Cream Satin Tea Cosy,** heather spangled design.
44 **Linen Prayer Book Cover.**
45 **Tapestry Panel,** on linen.
46 **Cream Satin Blotter.** Old Italian design.
47 **Linen Quilt.** Embroidered Spanish design.

WEMYSS CASTLE NEEDLEWORK SCHOOL.

48 **Green Velvet Curtain,** embroidered white and gold.
49 **White Linen Curtain,** embroidered with crewels.
49A **Ear Chair,** embroidered on linen.

DECORATIVE NEEDLEWORK SOCIETY.

50 **Screen.** Designed by Miss M. GEMMELL.
51 **Piano Panel.**
52 **Tapestry Picture.**
53 **One Embroidery (Angel).** Designed by Rev. E. GILDART.
54 **One Embroidery (Angel).** Designed by Rev. E. GILDART.
55 **Stole,** white brocade, embroidered in gold.
56 **Embroidered Picture.**
57 **Sofa Back.** Italian design.

FIVE SCHOOLS OF EMBROIDERY.

58 **Yellow Silk Embroidery.** Turbotston Cottage Industry.
59 **Pillow Sham.** Mrs. MCFARLANE, Melmount.
60 **Table Centre,** embroidered. Garryhill Cottage Industry.
61 **Afternoon Tea-Cloth.** Mrs. MCFARLANE, Melmount.
62 **Embroidered Canvas,** from The Spinnery, Fairfield.

63 Embroidered Handkerchief. Co. Donegal Cottage Industries.
64 Embroidered Canvas, from The Spinnery, Fairfield.
65 Set of Underclothing, from Mrs. McFarlane, Melmount.
66 Children's Clothing, from Miss Gordon.

Working Ladies' Guild.

67 Green Casket.
68 Infant's Robe.
69 Painted Wooden Box.
70 Tray in Gesso Lluro.
71 Pair Fire Screens, style of William and Mary.
72 Cambric Chemise, finely embroidered.
73 Red Linen Stole.
74 Embroidered Frame.
75 Blue Brocade Stole.
76 Gilded Cabinet, "Vernis Martin."
77 Table Gilded, "Vernis Martin."
78 Stencilled Frame.
79 Chalice Veil.
80 Pink Satin Frock.
81 Five Embroidered and Illuminated Books.

Gentlewomen's Self-aid Society, Edinburgh.

82 Exhibit of embroidery work, pearl threading, marqueterie, and fine under linen.

Ayrshire School of Needlework. Hon. Mrs. Vernon.

83 Table Centre, Yellow Silk.
84 Bath Blanket.
85 Handkerchief Sachet.
86 Handkerchief Sachet ribbon work.
87 Tea Cosy, blue satin.
88 Tea Cosy, pink satin.
89 Pictures done with typewriter. By Miss Flora Stacey.
90 Frame of Monograms. Worked by Ayrshire School of Needlework
90A Fire Screen embroidered in ribbon work.
91 Mrs. Fowler's Lace Exhibit, four frames of Honiton lace.
92 Mr. C. T. Lester's Exhibit of Bedford lace. Four frames.
93 Mr. and Mrs. Leopold Stanton's Exhibit of Northamptonshire lace. Five frames.
93A Overmantel, embroidered. Decorative Needlework Society.
94 Mrs. Bruce Clarke's Exhibit of Bedfordshire, Buckinghamshire, Devon, and Northamptonshire laces. Eight frames.
95 Blue Linen Curtain. Worked by the Countess of Wharncliffe.
96 Collection of ancient and modern specimens of Irish lace. Irish Industries' Association, London Council.

AMATEUR EMBROIDERY AND NEEDLEWORK.

97 **Linen Quilt** worked in coloured mallard silks. By Mrs. HAILSTONE from design 200 years old.

98 **Embroidered Copy** of Italian work. By Miss BAUMANN.

99 **Hand-woven and Embroidered Portière.** By Miss A. CAMPBELL-SIMONS.

100 **Square of Embroidery.** By Miss ETHEL GILLAN.

101 **Embroidered Bedcover.** Worked by Countess of WHARNCLIFFE.

102 **Portière,** embroidered blue and green.

103 **Embroidery,** figures of angels, after Fra Angelico. By Mrs. MIDDLETON.

104 **Needlework Portière.** By Mrs. HOLIDAY.

105 **Drawn Thread Linen Quilt.** By Mrs. WM. ROCHFORT.

106 **Embroidered Canvas Square.** By Miss ETHEL GILLAN.

107 **Ecclesiastical Fringes.** By Mrs. VERNON STALEY.

108 **Satin Cushion,** embroidered ribbon work. By Miss JARVIS.

109 **Bed Quilt** embroidered covers on linen. By Miss B. SCHNEIDER.

110 **Copy of an Old Quilt.** By Miss LOUISA DAY.

111 **Peacock Feather Embroidery Panel.** By Miss MARY BUCKLE.

112 **Handscreen** worked in filoselles. By Miss G. WILKINSON.

113 **Embroidery,** figures and flowers. Designed by WALTER CRANE. Worked by Mrs. GERARD LEIGH.

114 **Picture** worked in silk. Early Victorian. By Mrs. CUBITT NICHOLS.

115 **Needlework,** subject Dante's Vision. Designed by WALTER CRANE. Worked by Mrs. WALTER CRANE.

116 **Cope Hood.** Designed by OSWALD. Worked by Miss M. A. DIGBY.

117 **Embroidery,** copy of Italian. By Miss JEAN GORDON.

118 **Embroidery,** darning on silk, copy of old Italian. By Mrs. PARKIN.

119 **Embroidery,** figures and flowers. By Mrs. GERARD LEIGH.

120 **Peacock Feather Embroidery Panel.** By Miss MARY BUCKLE.

121 **Picture** worked in silk. Early Victorian. By Mrs. CUBITT NICHOLS.

Case A.

122 **Fan.** Painted by the late Lady MARION ALFORD.

123 **Lace Fan.** By Miss AMY ROXBURGH.

124 **Fan.** By Miss FLORENCE GRAHAM.

125 **Fan,** gauze spangled. By Miss ROWE.

126 **Fan.** Painted by the late Lady MARION ALFORD.

127 **Fan Bag,** spangled work. By Miss SYLVIA TWEEDIE.

128 **Gauze Fan.** Painted by Miss D. G. CHAMBERS.

129 **Embroidered Fan,** with coloured engravings. By Mrs. HARLOVEN SAUNDERS.

130 **Fan.** Designed by LEWIS DAY. Worked by Miss MARY BUCKLE.

131 **Letter Case,** spangle work. By Miss SYLVIA TWEEDIE.

132 **Fan.** Painted by Lady WANTAGE.

Case B.

133 **Wooden Model** for silver cup. By Miss Florence Steele.
134 **Portrait Medallion,** late Cardinal Newman. By Miss Elinor Hallé.
135 **Portrait Medal,** H.M. the Queen. By Countess Feodore Gleichen.
136 **Portrait Medal,** Dr. Charcot. By Miss Ella Casella.
137 **Portrait Medal,** late Professor Huxley. By Miss Elinor Hallé.
138 **Portrait Medal,** Charles Stuart Parnell. By Miss Elinor Hallé.
139 **Portrait Medal,** G. Clarke, Esq. By Miss Florence Steele.
140 **Bronze Medal.** By Miss Margaret Giles.
141 **Portrait Medal,** Miss E. Boyle. By Miss E. Bell.
142 **Portrait Medal,** late Cardinal Manning. By Miss Elinor Hallé.
143 **Portrait Medal,** late Sir Henry Taylor. By Miss Elinor Hallé.
144 **Bronze Clasp.** By Miss Esther Moore.
145 **Three Cameos.** By Mrs. W. Spencer Astbury.
146 **Clasp.** By Miss E. Mercer.
147 **Model in Wax for Knocker.** By Miss Florence Steele.
148 **Portrait Medal,** late Sir Charles Hallé. By Miss Elinor Hallé.
149 **Bas-relief in Bronze,** mother and child. By Miss Rope.
150 **Four pieces of Turning, Ivory.** By Lady Amherst of Hackney
151 **Bas-relief in Coloured Wax,** after Botticelli. By Miss Nelia Casella.
152 **Coloured Wax Medallion.** By Miss Ella Casella.
153 **Relief in Coloured Wax** of St. George. By Miss Ella Casella.
154 **Illuminated Parchment Box.** By Miss Ella Casella.
155 **Soup-ladle** in silvered copper. By Miss Frances Bradshaw.
156 **James Sharp. Esq.** Portrait medal. By Miss Eleanor Mercer.
157 **Bas-relief in Coloured Wax.** By Miss Netta Casella.
158 **Seven pieces of Turning.** By Lady Amherst of Hackney.

Case C.

159 **Devonshire and other English Laces.** *Lent by Mrs. Alfred Morrison, Miss Luff, Miss Thomson, the Countess of Buckinghamshire, Countess Hillingdon, and Miss Everett.*

Case D.

160 **Collection of Ancient and Modern Specimens of Irish Lace.** Irish Industries' Association, London Council.
Lent by Mrs. A. Morrison, H.R.H. the Duchess of York, Mrs. Montgomery Archdale, Mary Steadman, Mrs. Kay, Mrs. Jandrell Davies, Miss Georgina Moore, the Presentation Convent, Youghal, Mrs. Vere O'Brien.

Case E.

161 **Collection of Ancient and Modern Specimens of Irish Lace.** Irish Industries' Association, London Council.
Lent by H.M. the Queen, H.R H. the Duchess of York, Lady Pontifex, Mrs. Prichard, Mrs. Beumont, Mrs. Majolier, Mrs. A. Morrison, Mrs. Jandrell Davis, the Lady Dorothy Nevill,

Case F.

162 **Irish Lace and Irish Point Laces** made from old designs. *Lent by Mrs. Alfred Morrison and the Irish Industries' Association.*

Case G.

165 **Flask** in enamelled glass. By Miss Nelia Casella.
166 **Leather Casket.** By Miss Birkenruth.
167 **Casket** in tortoiseshell and pierced silver. By Miss Gertrude Jeckyll.
168 **Small framed Illuminations.** By Miss Agnes Lynch.
169 **Illuminated Sonnet.** By Miss Agnes Lynch.
170 **Bookbinding.** By Miss Birkenruth.
171 **Office of the Holy Communion,** illumination. By the late Lady de Ros.
172 **Bookbinding.** By Miss MacColl.
173 **Illuminated Sonnet.** By Miss Agnes Lynch.
174 **Book Cover** in chased silver. By Countess Feodore Gleichen.
175 **Bookbinding.** By Miss Birkenruth.
176 **Illuminated Frontispiece.** By Miss Agnes Lynch.
177 **Bookbinding.** By Miss Birkenruth.
178 **Bookbinding.** By Miss MacColl. "Le Vite de Sancti Padri," Venetia 1479.
179 **Bookbinding.** By Miss MacGibbon.
180 **Letter-weight** in turned ivory. By Lady Gertrude Molyneux.
181 **Four Designs** for book plates. By Mrs. H. Evans Gordon.
182 **Electrotype** of silver book cover. By late Miss Simpson. *Lent by the Art Union of London.*
183 **Bookbinding.** By Miss MacColl.
184 **Bookbinding.** By Miss MacGibbon.
185 **Embossed Leather Bookbinding.** By Miss Frances Bartholomew.
186 **Bookbinding.** By Miss Sym, and decorated by Mrs. W. R. Macdonald.
187 **Bookbinding.** By Mrs. W. R. MacDonald.
188 **Bookbinding.** By Mrs. W. R. Macdonald.
189 **Bookbinding,** vellum. By Miss Thomson.
190 **Illuminated Sonnet.** By Miss Agnes Lynch

Case H.

191 **Enamelled Copper Cup.** By Mrs. Nelson Dawson. *Lent by H.M. The Queen.*
192 **Enamelled Jewels.** By Miss Elinor Hallé.
193 **Enamelled Brooch,** "Psyche." By Miss Gertrude Smith.
194 **Enamelled Peacock,** in beaten steel frame. By Mrs. Nelson Dawson.
195 **Gesso Box.** By Miss Ada Clegg.
196 **Gesso Box.** By Miss Ada Clegg.

197 **Enamelled Tray.** By Miss Gertrude Smith.
198 **Iron Tray,** inlaid with silver. By Miss Jekyll.
199 **Blotter,** in silver repoussé. By Mrs. Wm. Rochfort.
200 **119th Psalm, Illumination.** By late Dowager Countess Cowper.
201 **Blotter,** in silver repoussé. By Mrs. Wm. Rochfort.
202 **Two Illuminations,** "Night and Morning." By Miss Esther Faithfull Fleet.
203 **Four Illuminations.** By the late Lady de Ros.
204 **Enamelled Bowl.** By Miss Beatrice Martin.
205 **Illumination.** By Miss Esther Faithfull Fleet.
206 **Angel Head,** in enamel. By Miss Beatrice Martin.
207 **Enamel Buckle.** By Miss Beatrice Martin.
208 **Model** in wax for silver casket. By Miss Florence Steele.
209 **Plaque** in enamel. By Miss Beatrice Martin.
210 **Profile** in enamel. By Miss Beatrice Martin.

Case I.

211 **Specimens** of fine needlework and lace. By Mrs. Haslam, Miss L. Bedingfeld, Mrs. Patrick Kerr, Miss S. B. Mackie, Miss Roche, Mrs. B. Cherry.

Case J.

212 **Specimens** of early Victorian work. *Lent by the Marchioness of Ripon, Mrs. Cubitt Nicholls, the Rev. J. W. Geldart, Mrs. Ada Woodcroft, Miss Brownswood, Mrs. Fenwick, Mrs. C. A. Atherley, Miss Mary Gemmell.*

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213 **Design** for wall-paper. By Mrs. G. M. Walker.
214 **Design** for wall-paper. By Miss A. Warren.
215 **Design** for poster. By Mrs. Percy Dearmer.
216 **Design** for cretonne. By Miss Burt.
217 **Design** . By Miss M. B. Downing.
218 **Design** for frieze. By Miss Coombe. *Lent by Miss Collingridge.*
219 **Design** for wall-paper. By Mrs. G. M. Walker.
220 **Design** for cretonne. By Miss Mabel M. Brunton.
221 **Design** for majolica plate. By Miss Gertrude Roots.
222 **Design** for wall-paper. By Miss Burt.
223 **Design** for poster. By Mrs. Pearcy Dearmer.
224 **Designs** for tapestry and wall-papers. By Miss A. Warren.
225 **Design** for mosaic floor. By Miss Gertrude Roots.
226 **Panel** in gesso. By Miss May Barker.
227 **Gesso Frame.** By Miss Beatrice Cameron.
228 **Gesso Frame.** By Miss Beatrice Cameron.
229 **Design** for book cover. By
230 **Design** for book cover. By
230A **Overmantel.** By Mrs. de Hamel.

231 **Gesso and Gilt Frame.** By Miss Beatrice Cameron.

231A **Five Frames** of photographs. By Miss Alice Hughes.

232 **Twelve Frames** of photographs. By Mrs. Frederick Myers.

233 **Six Photographs.** By the late Mrs. Julia Margaret Cameron.

234 **Magdalen's Head,** after Botticelli. By Mrs. W. P. Herringham.
Lent by Mrs. W. P. Herringham.

235 **Mary Magdalen at the Tomb of Christ,** after Mantegna. By Miss L. Wilkinson. *Lent by Miss Walker.*

236 **Portrait** of Esmeralda Bandinelli, after Botticelli. By Mrs. W. P. Herringham. *Lent by Constantine Ionides, Esq.*

237 **"Virgin and Child,"** copy of Correggio. By Hon. Lady Drummond.
Lent by Miss M. Drummond.

238 **Plaster Panel.** By Miss Rope.

239 **Overmantel.** By Miss Agnes E. Bell.

240 **Gesso Panel.** By Miss Esther Moore.

241 **Gesso Duro Panel.** By Miss Tennison.

242 **Portrait** of Lady Rose, after Hoppner. By the Hon. Mrs. A. Talbot.

243 **Annunciation,** after Fillippo Lippi. By Mrs. W. P. Herringham.
Lent by Mrs. W. P. Herringham.

244 **Portrait,** after Ghirlandijo. By Miss L. Wilkinson.
Lent by Mrs. Fawcett.

245 **Water-colour,** after Leonardo da Vinci. By Mrs. Holford.

246 **Head of St. Catherine,** after altar-piece by Botticelli. By Mrs. W. P. Herringham.

247 **"La Bella"** (Titian). By Hon. Mrs. Nassau-Jocelyn.
Lent by Earl Compton.

248 **Water-colour,** after Guardi. By Mrs. James Lindsay.
Lent by Mrs. Holford.

249 **"St. John,"** after Murillo. By Mrs. T. Butler.

250 **From a Venetian Well-head,** 11th century. By Miss Beatrice Cameron.

251 **A Collection** of Lucca della Robbia pottery over door and on shelves round the room. *Lent by the Della Robbia Pottery, Ltd., Birkenhead.*

252 **Water-colour Design** for window. By Miss Mary Lowndes.

252A **Stained Glass Lantern.** By Miss Mary Lowndes.

253 **Plaster Design** for tiles and door-plates. By late Miss Simpson.

254 **Pastel Design** for church window. By Miss Mary Lowndes.

255 **Copper Repoussé Tray.** By Miss M. Devey.

256 **Brass Sconce.** By Miss Mary Williams.

257 **Copper Repoussé Miror Frame.** By Miss Annie Williams.

258 **Carved Oak Jacobean Fireplace,** from carvings of the period. By Miss B. Elvey Campbell.

259 **Copper Repoussé Fireplace.** By Miss Mary Williams.

260 **Bent-iron Fire Screen.** By Miss Mabel Wesley Hunt.

261 **Carved Spinning Chair.** By Miss E. M. Permain.

262 **Carved Border** in pinewood. By Miss M. A. Hobson.

263 **Poker-work Mirror Frame.** By Miss M. Heywood.

264 **Carved Panel** in teakwood. By Miss B. Elvey Campbell.

265 **Overmantel.** By Miss LILY BLACKERWICK.

266 **Brass Door-plate.** By Miss GILBERT.

267 **Carved Oak Frame.** By Miss M. F. ANDREWS.

268 **Copper Plaque.** By Miss MARY WILLIAMS.

269 **Gesso Mirror Frame.** By Miss CECILIA ADAMS.

270 **Pewter Relief.** By Miss ADÈLE HAY. "When clouds like horses race through the sky."

271 **Oak Bedstead,** with peasant tapestry hangings. By Mrs. GODFREY BLOUNT.

272 **Portière** painted in Oil. By Miss AUGUSTA M. REID.

273 **Black Walnut Bookslide.** By Miss M. F. ANDREWS.

274 **"Vernis-Martin" Sedan Chair.** By Miss M. E. GRAHAM.

275 **Copy** of the bronze Diavolino, carved in wood. By Miss G. WARD.
Lent by Major Best.

276 **Poker-work Bellows.** By Miss HAYWOOD.

277 **Leather Book Cover.** By H.R.H. PRINCESS VICTORIA OF WALES.

278 **"Vernis Martin" Blotter.** By Mrs. DOUGLAS WATSON.

279 **Picture Screen.** By Mrs. BRENTON.

280 **Leather Book Cover,** By H.R.H. PRINCESS CHARLES OF DENMARK.

281 **Terra-cotta Bird Nest.** By Miss ANNA LONGLAND.

282 **Inlaid Wood Tray.** By Hon. Mrs. HODGSON.

284 **"Vernis Martin" Casket.** By Mrs. DOUGLAS WATSON.

285 **Brass Tray.** Lent by H.R.H. PRINCESS CHRISTIAN OF SCHLESWIG-HOLSTEIN.

286 **"Vernis Martin" Sedan Chair.** By Miss M. E. GRAHAM.

287 **Frame,** chip carving. By Miss TERSMEDEN.

288 **Box,** chip carving. By Miss TERSMEDEN.

289 **Copper Jardinière.** By Miss ETHEL ANDREWS.

290 **Jug.** By Miss ANNIE WILLIAMS.

291 **Wooden Bowl,** brass nailed. By Mrs. ROBT. BATEMAN.

292 **Carved Oak Mirror.** By Miss MARIA E. REEKS.

293 **Leather Box.** By Miss JACKSON.

294 **Gesso and Copper Design.** By Miss EDITH A. J. WRIGHT.

295 **Sgraffito Pottery.** By Mrs. WAGSTAFFE.

296 **Sgraffito Pottery.** By Miss ADA HAZELL.

297 **Sgraffito Pottery.** By Miss ADA HAZELL.

298 **Xanthippe, Exhibit** of lamp shades.

299 **Stencilled Curtain,** on calico. By Miss MABEL BRUNTON.

300 **Five Frames of Chromo-Lithographs,** from the Chromo-Lithographic Art Studio.

301 **Painting** on china (flowers). By Mrs. NELSON LEE.

302 **Plaque.** By Miss ACRAMAN.

303 **Painting on China** ("Reflections").

304 **Design** for children's opera. By Miss WOODWARD.

305 **Stained Glass Window.** By Miss M. LOWNDES.

306 **Photograph** of stone reredos. By Miss BONHAM.

Education Committee.

Chairman:

THE COUNTESS OF WARWICK.

Vice-Chairman.

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Miss HITCHCOCK, Kensington High School.
Miss AGNES COOPER, Teachers' Guild.
Rev. T. W. SHARP, Education Department, Whitehall.
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EDUCATION OF GIRLS AND WOMEN, 1837–1897.

It is no exaggeration to say that when Queen Victoria came to the throne the education of girls and women was at the nadir. This was due to many causes. Amongst them may be found the destruction of the nunneries which up to the Reformation had been the great she-schools—so the divine Fuller phrased them—in which girls acquired what was then regarded as education. Probably nunnery schools covered very different social grades, some being for the daughters of the nobility and gentry, others for the poor, the last being commonly free. The whole theory of education was that it was

for the clever; the modern theory, that it is for all. When nunneries were swept away, no provision was made for the education of girls, almost all Reformers holding the theory that women were solely intended to be wives and mothers, and for this reason education would be superfluous, and even injurious.

But since society must necessarily aim at sociability and attractiveness in those who have leisure for social life, for the mere purpose of amusement, there existed side by side with this theory another which demanded accomplishments for women: they must dance, sing, play, speak foreign tongues, draw, paint, and so forth; accomplishments became the aim of girls' educators. In itself, learning for a woman was mere folly, but whatever would add to social attractiveness was desirable. It is difficult to see how a smattering of many and various subjects could be expected to achieve this end, but it is certain that it was so regarded at the Queen's Accession and long after.

Education may be divided into four sections: Primary, Secondary, Higher, and Technico-Professional. The first was in a deplorable condition in 1837; Secondary Education was almost entirely limited to accomplishments; the third and fourth sections may be said to have been non-existent, though doubtless a few women at the time were highly educated.

I. As far as Primary Education is concerned there exist none of the elaborate statistical tables which the Education Department now issues yearly. It is certain that girls did not attend such elementary schools as then existed in the same proportion as boys; in some schools boys were two-thirds and girls one-third of the total. Elementary education was not then as now a State department, but carried on by such societies as the National Society (Church of England), British and Foreign School Society, Home and Colonial Ragged School Union, and many other bodies. Nothing but the steady growth of the religious difficulty prevented the State organizing elementary education. In 1837 the Government Grant amounted to £20,000; in 1897 the estimated expenditure was £7,122,000 exclusive of a further sum of some £640,000 voted for the relief of necessitous schools.

In 1839 the Committee of Council, now known as the Education Department, was created to supervise elementary education, and allot the Government grant. The allocation depends on the efficiency of the teaching, sufficiency of the staff, average attendance, the state of the buildings, equipment, and so forth. The passing of the Education Act of 1870 marks an era in English elementary education. The country was divided into school districts, with the option to elect school boards. The complementary Acts of 1876 and 1880 made attendance at an elementary school compulsory, unless other provision

was made for a child's education. In 1895, 5,325,000 children were on the registers of board and voluntary schools, about half of whom were girls. In 1892, the Free Education Act came into force by which parents are entitled to claim free education for children in elementary schools which receive Government grant. Since that date, the majority of elementary schools have become free, others being almost entirely sectarian.

II. Secondary Education has slowly organised itself during the last sixty years. This has been the result of various causes. Amongst them may be named the Oxford, Cambridge, and other local examinations; such examinations were first open to girls by the College of Preceptors in 1851. The Charity Commissioners have consistently been the friends of Girls' Education; they have admitted girls to the benefit of ancient endowments from which they were unjustly excluded, and in many cases have drawn up admirable schemes for the education of girls. In 1872 the Girls Public Day Schools Company was founded, followed by the Church Day Schools Company, in 1883; the first had a remarkable influence upon the private schools, which tend more and more to keep the pace set by the Public Day Schools Company. In connection with the improvement in girls' secondary education it is justifiable to mention the names of Miss Frances Buss* and Miss Beale,* who were both pioneers in the movement. The keynote of the change we now see in girls' education is thoroughness, both in teacher and pupil, various forces have contributed to the setting of a standard, and that Standard is different from the smattering of a score of different and unrelated subjects to which allusion has already been made.

III. In 1837 the only sort of higher education in which women shared was the lectures of the Birkbeck Scientific and Literary Institute,* thrown open to them at some date subsequent to 1833. The Governesses Benevolent Institution was organised in 1843, and amongst numerous other activities Queen's College,* Harley Street, was founded in 1848, for the improvement of women's education. Bedford College,* founded on an undenominational basis, was opened in 1849. So miserable was the state of secondary education at this time that both these colleges found themselves compelled to undertake secondary work. Girton College* was the first to arise in connection with the ancient universities. In 1867 Miss Emily Davies presented a memorial to the Schools Inquiry Commission, signed by many distinguished statesmen, scientists, artists, and literary men, drawing the attention of Commissioners to the great need for a place of adult female education. Ulti-

* See 'Handbook to Education Section,' Edited by the Countess of Warwick.

mately a house was taken at Hitchin in 1869 for six women students who attended the lectures of Cambridge professors. The young college removed to Girton soon afterwards, and now accommodates 104 students. Newnham* was opened in 1871, and at present accommodates 150 students. The women's colleges at Oxford are much smaller than those at Cambridge. They number four : Somerville Hall* (the oldest) 1879 ; Lady Margaret,* St. Hugh's, and St. Hilda's, accommodating altogether about 150 students. In 1878 the London University threw open its degrees, honors, and prizes to women. This action has had a stimulating effect on the higher education of women, and has favourably affected their status in all other British Universities. Many hundreds of women now possess the degrees of London University, and since those who are Masters of Art are members of that corporation, many share in its government. The constituent colleges of Victoria University are now open to women, who may receive degrees. In 1893 the University of Wales with colleges at Aberystwyth,* Cardiff,* and Bangor, can now confer degrees on students of both sexes. Aberystwyth alone has 153 women students. In 1895 Durham University received a supplementary charter permitting it to confer degrees on women, save those of theology, which is regarded in Britain as a purely masculine pursuit. The only Universities which in Britain do not confer a degree upon women are those of Oxford and Cambridge. Local colleges, such as Mason College, Birmingham, Firth College, Sheffield, offer excellent instruction to women as well as men, though in almost all cases they are denied medical instruction.

Mention must be made of the University Extension Movement,* by which lecturers are sent to large centres of population. The courses are attended by many thousands of students, the majority of whom are women. There now exist a considerable number of colleges for women in England, such as College Hall, Byng Place, for women students of University College,* Westfield,* Royal Holloway, the Ladies' department of King's College. With regard to preparation for professional work, just as professions have been opened to women they have gained means for adequate preparation. Teaching is woman's great profession. There are 66,310 women, and 26,757 girl pupil teachers, working under the Education Department. Teachers obtain their training in the different Colleges connected with the Church of England and other sects, as well as in the Day Training Department connected with the Welsh Colleges, those of various universities, and provincial Colleges. Women are trained as secondary teachers at the Maria Grey Training College,* founded 1878, the

* See 'Handbook to Education Section,' under respective heads.

Cambridge Training College* for women (1885), at Bedford College, Baker Street, and in various other institutions. Women obtain medical training at the London School of Medicine. Some interesting developments of recent years in the technico-professional education of women have been the National School of Cookery with its admirable premises at Buckingham Palace Road, the Physical Training College for Women at Dartford Heath,* and the Swanley Horticultural College, where women have received training in horticulture ever since 1891. The astonishing development of the Polytechnics* in London and other great cities bears witness to the great revival amidst which we live. In 1892 a special university ordinance was issued in Scotland empowering her universities to admit women to graduation. Glasgow has a separate College, that of Queen Margaret for women students; St. Andrews, Edinburgh and Aberdeen have opened their classes in Science and Art to women, the teaching being given in mixed classes. Medical instruction is not given to women in the universities. There exists two schools of medicine for women in Edinburgh where training may be obtained.

CHRISTINA BREMNER.

* See 'Handbook to Education Section,' under respective heads.

EDUCATION DIVISION.

Girls' Public Day School Company.

1 **Africa.** Relief contour map. By K. Hooper, Blackheath High School.
2 **Australia.** Relief in cardboard and putty. By A. Morley, Blackheath High School.
3 **Steographic maps of British Isles.** Modelled in clay. By Edith Airey, Blackheath High School.
4 **Relief contour map of Europe.** By Mistresses of Blackheath High School.
5 **Shaded drawing.** From cast of shell. By Amy Cockburn, Kensington High School.
6 **Plum from cast.** By Violet Garton, Kensington High School.
7 **Black and white drawing.** By E. R. Williams, Dover High School.
8 **Sketches of the Gymnasium,** from memory. By K. Temple, Ipswich High School.
9 **Study in black and white.** By N. Hutchings. Kensington High School.
10 **Botanical Study.** By Charlotte Andrews. Sheffield High School.
11 **Botanical Diagrams.** Dulwich High School.
12 **Botanical study of fern.** By Mabel Stott, Sheffield High School.
13 **Botanical Drawings.** Dulwich High School.
14 **Botanical Drawings.** Dulwich High School.
15 **Kindergarten brushwork.** (By child of nine.) Wimbledon High School.
16 **Kindergarten brushwork.** Wimbledon High School.
17 **Perspective Drawing.** Shrewsbury High School.
18 **The Hall.** Streatham High School.
19 **Pair fencing foils.** Gateshead High School.
20 **Gymnasium requisites.** Ipswich High School.
21 **Tennis challenge shield.** Competed for by London Schools G. P. D. S.
22 **View of Streatham High School for Girls.**
23. **View of Sheffield High School for Girls.**
24 **In Tennis Court.** Maida Vale High School.
25 **Photographs of Clapham High School and Teams.**
26 **Physical Exercises.** Blackheath High School.
27 **Physical Exercises.** Blackheath High School.
28 **Interior of Notting Hill High School.**
29 **Views of Kensington High School.**
30 **Hall of Notting Hill High School.**
31 **Hall of Notting Hill High School.**
32 **Time Table.** Sheffield High School.
33 **Form Notice Board.** Sheffield High School.

34 **Specimen page of Physical Record Book.** Sheffield High School.

35 **Scientific apparatus.** Made by pupils, Sutton High School, and instruments used in weather observations.

36 **Stand of Salts.** Prepared by E. Mosier, pupil of York High School.

37 **Two Hydrometers.** Wimbledon High School.

38 **Water colour.** By S. Dawson, pupil of Wimbledon High School. (Gymnasium.)

39 **Water colour.** By M. Amore, pupil of Wimbledon High School. (Hall.)

40 **Chalk drawing.**

41 **Chalk drawing.** By Edith Rainer. Ipswich High School.

42 **Design for book cover.** By G. M. Palin. Shrewsbury High School.

43 **Original illustrations.** By Alice M. Horton, Liverpool High School

44 **Design for Cutlery.** By M. C. Smith, Sheffield High School.

45 **Original design.** By M. E. Oxley, Sheffield High School.

46 **Original design.** By B. M. Withers, Sheffield High School.

47 **Original design.** By Helen Marsden, Sheffield High School.

48 **Design for book cover.** By Ella Bailey, Nottingham High School.

49 **Design for book cover.** By Ella Bailey, Nottingham High School.

50 **United States of America Award to** Sheffield High School.

51 **Swimming Challenge Shield** of Sheffield High School.

52 **Chicago Diploma, 1893,** to Sheffield High School.

53 **Daffodils from nature.** Water colour by Amy Cockburn, Kensington High School.

54 **Iris from nature and study in textures.** By M. Lees, Kensington High School.

55 **Peach blossom from nature.** By L. C. Lees, Kensington High School.

56 **Water colour from life.** By F. Moseley, Sheffield High School.

57 **Old passage, Canonbury Place.** By H. Ironsides, Highbury and Islington High School.

58 **Case** containing:—

Wax models of fruits and leaves. II. and III. forms Blackheath High School.

Kindergarten clay modelling. Clapham modern School.

Geometrical models. Constructed by pupils, Wimbledon High School.

Geometrical models. Constructed by pupils, Highbury High School.

Kindergarten basket-work. Kensington High School.

Baby's gown made by Florence Wigg, Clapham High School.

59 **Case** consisting of:—

1 The "Letterless Method" Appliances. A kindergarten method of teaching music to beginners, invented by Mary Louisa White, formerly a pupil in the Sheffield, at present a music mistress in the Kensington High School. This method is in working in the Kensington High School, and in the Kindergarten Department of the Sheffield High School.

2 Specimens of work in connection with the above "method," done by pupils of the Kensington High School.

3 The "Harrow Music School Register" (copyright), and the "Universal Music Register" (copyright) originated by Mary Louisa White.

4 A Volume to illustrate the use of the Harrow Music School Register by one pupil during a period of eight years, 1889–1897, forming a complete summary of the pupil's whole course of study during that time.

5 A Collection of Harrow Music School Registers to show the work taken by different pupils of the Kensington High School for examinations conducted by Mr. John Farmer (Grades: "Elementary" to "Fourth Standard.")

6 A Collection of the published musical compositions of Mary Louisa White, consisting of:

"Beauty and the Beast," a fairy operetta, written for and dedicated to the pupils of the Kensington High School.

An Album of Six Songs.

Six Short Pieces for Children.

Sketch Book No. 1.

Minuet in A♭.

Spinning Wheel.

Waltz in *C*.

Pastorale Sketches.

Scherzo in A♭.

Novelette No. I.

"I heard a Brooklet Gushing" (song, soprano solo.)

"I heard a Brooklet Gushing," arranged as Part Song for three female voices.

"When first I sang to my Darling" (song E♭ for Baritone and in G for Tenor).

"Christians Awake"—a Christmas Anthem.

60 Case containing Sheffield High School manual work, consisting of :—

Kindergarten geometrical paper-folding.

Chalk designs.

Cardboard and clay models of geometrical figures.

Weaving in paper and cane.

61 Specimens of Needlework. Clapham High School.

62 Case containing :—

Books of specimens of written work by pupils of the Sheffield, Wimbledon, Dulwich, Maida Vale, Liverpool, and Kensington High Schools; Sheffield High School schemes of work.

Miss Mundella's Hymn Book used by Wimbledon High School; Sheffield and Maida Vale School Magazines.

Botanical Collections from Maida Vale, Hampstead, Notting Hill, and Nottingham High Schools.

63 Botanical Diagrams from the Clapham High School, and

Sheets used in class teaching of word-building, designed by Miss Dale.

64 Two Portfolios of drawing and maps from various schools of the G. P. D. S. Co.

65 Portfolios of brush work and physics diagrams from the various schools of the G. P. D. S. Co.

66 Hockey Challenge Cup competed for by the London Schools of the G. P. D. S. Co.

67 School Desk, "Louise" pattern, as used in schools of the G. P. D. S. Co.

68 Desk (fitted up inside), as used in Middle I. Wimbledon High School.

Bedford College, London.

69 **Chart of Great Educators.** By Jessie M. Aldis.

70 **University of London Women, Graduates.** Chart by Henrietta Busk.

71 **Photograph of Central Hall, Bedford College.** By Beatrice Simpson.

72 **Diagram.**

73 **Experiment on Thermal Conductivity of Brass.** By E. H. W. Edwards and S. B. Lowe, Students

74 **Magnetic Susceptibility, &c.** By M. F. Russell, Student.

75 **Some Views in Bedford College.** Taken by the Students.

76 **The Library and Physical Laboratory.** Drawn by Dudley Heath, Esq.

77 Photograph group of B.A.'s and B.Sc.'s.

78 **Mr. Hensleigh Wedgwood,** Original Trustee of the College, died 1892.

79 **Mr. William Shaen,** Chairman of Council, 1880–1887.

80 **Mr. T. H. Farrer** (now Lord Farrer), an original Trustee of the College.

81 **Mr. Erasmus A. Darwin,** an original Trustee, Chairman of Council, 1851–1868.

82 **Madame Bodichon.** By Samuel Lawrence.

83 **Miss Jane Martineau,** Hon. Sec., 1855–1876; Miss Anna Swanwick, Visitor, 1884–1889; Lady Belcher, and Mrs. Henry W. Busk.

84 **Lady Romilly,** Member of the original Council, 1849–1853, died 1858.

85 **Mrs. Reid,** Foundress.

86 **Miss Julia Smith,** Member of the original Council, 1849, died 1883.

87 **Lady Pollock,** Mrs. de Morgan, Lady Compton, and Mrs. Hensleigh Wedgwood, Lady Visitors,

88 **Mr. Erasmus A. Darwin,** an original Trustee, Chairman of Council, 1851–1868.

89 **Rev. Mark Pattison,** Rector of Lincoln College, Oxford, Chairman of Council, 1869–1879.

90 **Professor Story Maskelyne.**

91 **Case** of varied exhibits from Bedford College, London.

92 **Table** and portfolio. (List wanted.)

93 **Miss Anna Swanwick,** Visitor, 1884–1889. Painted by Miss K. Bruce.

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94 **Miss Frances Buss.** By Ida S. Perrin.

95 **Miss Shaw Lefevre,** Somerville College, Oxford.

96 **Miss Dorothea Beale,** Principal of Ladies' College, Cheltenham. By Mrs. Lea Merritt.

97 **Rev. F. D. Maurice,** Founder of Queen's College. By Lewis Dickinson.

98 **Lady Aberdare,** painted for Aberdare Hall, University College, Cardiff. By Mr. John Berry Haycraft.

99 **Miss Wordsworth,** Principal of Lady Margaret Hall, Oxford. By J. J. Shannon, A.R.A.

100 **Miss H. M. Jones,** Head Mistress of Notting Hill High School. By J. J. Shannon, A.R.A.

101 **Miss Agnes J. Ward,** Principal of the Maria Grey Training College, 1880–1892. By William Carter.

102 **Rev. J. A. Cock,** Bursar of Queen's College, London, 1848-1885.

103 **Miss A. J. Cooper, F.C.P.,** First Head Mistress of the Edgbaston Hill School for Girls.

104 **Water-colour Sketch of Girton College.** By A. Waterhouse, R.A

105 **Model Technical Room,** exhibiting method of work in dressmaking, tailoring, millinery, artificial flowers, French pattern modelling, as taught by Miss Prince Browne in her "Studio."

North London Collegiate School.

106 **History Chart** (original work), B.C. 55 to A.D. 1050.

107 **Milton,** from a bas-relief in chalk. By Pupil.

108 **Drawing.** By Catherine Taylor.

109 **Drawing of Models.** By Margaret Frodsham, Camden School.

110 **History Chart,** 1509 to 1557.

111 **History Chart.** By Maud Worley, pupil.

112 **Water-colour.** By Jessie Mothersole, pupil.

113 **Photograph** of Camden School.

114 **School House,** 1850.

115 **Map.** By Lilian Kathleen Hankey, Camden School.

116 **Interior of the Clothworker's Hall,** at the North London Collegiate School.

117 **School Building,** 1897, the North London Collegiate School.

118 **Miss Frances M. Buss,** Founder of the North London Collegiate School.

119 **Table and Diagram,** showing development of the connection between the Universities and the North London Collegiate School.

120 **Time Table.**

121 **Water-Colour Drawing** from nature. By F. A. Westhorpe, pupil.

122 **Photograph of Science Room** at Camden School.

123 **Mrs. Sophy Bryant, D.Sc.** Present head mistress.

124 **Drawing.** By F. A. Westhorpe.

125 **Physiology Diagrams.** By Edith E. Humphrey.

126 **Drawing** of a growing plant. By Gertrude J. Sabey.

127 **Water-Colour Drawing.** By Janet Robertson.

128 **Drawing.** By Edith M. Sabin.

129 **Group** of the Head Mistresses' Association, taken at Uppingham, 1887.

130 **Model** of late Frances Mary Buss.

131 **Glass Case** containing:—

(a) School album from 1850–1873 photos; and early records of school.

(b) Time table Upper Fifth Form; biological diagrams; botanical specimens, and paper models.

(c) Life of Miss Buss. By Miss A. E. Ridley.

132 Silver Medal bequeathed by Emily Bovell Sturge.

133 Specimens of Brush Work. By pupils of Infants' Practising School, Derby Training College.

Cheltenham Ladies' College.

134 Chart of Great Educators.

135 Photographs of Interiors of College.

136 Photographs of Building.

137 Photographs of Boarding Houses.

138 Geological Chart.

139 Time Table, showing work throughout the week.

140 Pictorial Chart, showing some of the chief events of the Queen's reign.

141 Chart showing progress of Science during the Queen's reign.

142 Chart and Key, showing progress of Science during the Queen's reign.

143 Photographs of Interior of College.

Association for Education of Women in Oxford.

144 St. Kentigern's Hostel.

145 Photographs of Founders, Officers and Benefactors, Lady Margaret Hall, Oxford.

146 Founders, first Committee and Officers of Association for promoting the Education of Women in Oxford.

147 Diagram showing the number of classes obtained in Oxford Honour Examinations by registered students of the Association.

148 Chapel Interior, Lady Margaret Hall, Oxford.

149 The Old Hall, and the new wing (Wordsworth Building), of Lady Margaret Hall, Oxford.

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150 Miss Cornelia Sorabji.

151 Rev. Dr. Talbot (Bishop of Rochester), Founder of Lady Margaret Hall.

152 Groups of Students, Somerville College, Oxford.

153 Case containing:—

(1.) Kindergarten work from St. Katherine's School, St. Andrews, Fife.
Models of fruit and insects in clay.
Doll's furniture in cardboard. By Form II.
Net bag by Form, Lower III.
Music portfolio, blotter and blotting-book (forming a course preparatory to bookbinding), by Form III.
Specimens of bookbinding in various stages. By Lower IV.

(2.) Exhibits from Tottenham High School.
Specimens of drawing and design, maps, and needlework. By pupils.

(3.) Medal bequeathed by Emily Bovell Sturge.

154 Deck Chair, Carpentry, St. Katherine's School, St. Andrews, Fife.

155 Table, Carpentry, St. Katherine's School, St. Andrews, Fife.

Welsh Colleges.

156 **University College of Wales,** Aberystwyth, Alexandra Hall of Residence for Women Students. Royal party leaving after opening ceremony.

157 (1) **Alexandra Hall of Residence** for Women Students.
(2) **University College of Wales,** Aberystwyth, sea front.

158 **Photograph of Interiors,** Alexandra Hall, Aberystwyth.

159 **Student's Day Room,** from N.W., Aberdare Hall, Cardiff.

160 **Aberdare Hall,** Cardiff, from N.W.

161 **The Library,** Aberdare Hall.

162 **Day and Dining Room,** Aberdare Hall.

163 **Photograph of Exterior,** Aberdare Hall.

164 **Aberdare Hall,** S.W. frontage.

Queen's College, London.

165 **Rev. E. H. Plumptre,** Dean of Queen's College, London.

166 **Photographs** of Dean Trench, Dean Stanley, Dean Plumptre, Rev. J. Llewellyn-Davies, and Canon Elwyn, Principals of Queen's College, London. 1848-1896.

167 **Photographs** of Professors Queen's College, London. T. A. Cock (mathematics), F. Garden (theology), C. Kingsley (literature), Sterndale Bennett (music), W. Hughes (geography).

168 **Photograph** of the Rev. C. G. Nicholay, Co-Founder of Queen's College, London.

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169 **Students' Room,** Girton College.

170 **Miss Eleanor E. Smith.**

171 **Mrs. Henry Sidgwick,** Principal of Newnham College. From the portrait by J. J. Shannon.

172 **Miss A. J. Clough,** First Principal of Newnham College. From the portrait by J. J. Shannon.

173 **Miss M. G. Kennedy,** Honorary Secretary of Newnham College. From the portrait by J. J. Shannon.

174 **Miss Bishop,** Head Mistress Oxford High School, 1879, Principal Royal Holloway College, 1887.

175 **Miss E. P. Hughes,** Cambridge Training College.

176 **Miss Benson,** Head Mistress Oxford High School, 1875; resigned, 1879; married A. McDowall, Esq., 1879; died 1882.

177 **Newnham College,** Cambridge, view of old College and grounds, Clough Hall, Sidgwick Hall, Old Hall.

178 **Newnham College,** Cambridge, main entrance, with Clough memorial gates.

179 **Dining Hall, Library, &c.,** Girton College.

180 **Miss Mary C. Dawes,** the first woman M.A. of the University of London, and her sister, Miss Elizabeth A. S. Dawes, M.A.

181 **Miss Elizabeth A. S. Dawes, M.A.**

182 **Newnham College,** Cambridge, Balfour (Biological) Laboratory and Chemical Laboratory.

183 **Newnham College,** Cambridge. A student's room, interior of dining hall, bronze gates erected by students in memory of Miss Clough, First Principal.

184 **The Clarendon Building,** containing the office granted by the Vice-Chancellor to the Association for Promoting the Education of Women in Oxford.

185 **Mrs. William Grey,** and the late Miss Shirreff. By A. G. Chalon, R.A., 1851.

Somerville College, Oxford.

186 **Mary Somerville.**

187 **Interior of Room** at Somerville College.

188 **Interior of Room** at Somerville College.

189 **Views of Somerville College.**

190 **Mrs. William Grey.**

191 **The late Miss Emily Shirreff,** President of Froebel Society, Member of Council of Girls' Public Day School Company.

192 **The late Dowager Lady Stanley** of Alderley, Member of Council of Girls' Public Day School Company.

193 **Table of Exhibits** from Cambridge Training College. Complete set of papers, illustrating the work of the students:—

1 Notes of lessons.
2 Observations of children.
3 Scheme of work, with illustrations.
4 Experiments in teaching.
5 Photos. of buildings.

Album containing Drawings by Teachers to Illustrate Lessons.

194 **An Arab Sheikh.**

195 **Greenland.**

196 **Raised Map of Southern Europe.** By Student.

197 **Botanical Diagrams and Illustrations.**

198 **Rapid Sketches.** Boy Fishing.

199 **History Room.**

200 **Diagram,** Sweet Pea, to illustrate Botany lesson.

201 **Napoleon,** example of rapid illustration, 4½ mins., from memory.

202 **Norwegian Fiord.**

203 **Kangaroo,** to illustrate object lesson.

204 **Map of Balkans.**

205 **Calendar.**

Maria Grey Training College.

206 **Maria Grey College Time Table.** Easter Term, 1897.

207 **Le Souffleur Mauritius,** } showing action of sea.
208 **Sandsfort Castle,** } Physical Geography Lessons.

209 **Development of Parliament.**
210 **Home Geography.** Plan of College and surroundings.
211 **The Dragon Fly.** Natural Science Lessons.
212 **Fungi at Home.** Natural Science Lessons.
213 **Home Geography.** Map of Brondesbury, showing College.
214 **Fungi** and their structure.
215 **Picture of School-house,** } Home Geography Lessons.
216 **Plan of School-house,** } (Model of school-house on table.)
217 **Synchronistic Chart.** Earl of Shaftesbury.
218 **The Needles,** Physical Geography Lessons.
219 **Winchelsea,** Physical Geography Lessons.
220 **Chart,** showing development of representation.
221 **Plan** of ground-floor of College and practising school, showing hall and one class-room.

Table.

222 **Map of India** in relief.
223 **Photograph of Maria Grey College.** Exterior.
224 **Model of School-house.**
225 **Photograph of Hall** of Maria Grey College.
226 **Model** to illustrate lesson on tides.
227 **Photograph of Entrance** to Maria Grey College.
228 **Model of Flower.** Showing parts.
229 **Model of Group of Fungi.**
230 **Model of Pistil of Flower,** showing process of fertilization.
231 **Case** containing specimens of fruits classified.
232 **Rods for Teaching Fractions.**
233 **Portfolios,** with sketches for nature lessons

CHURCH OF ENGLAND COLLEGE, EDGBASTON.

234 **Studies from Life** in red chalk.
235 **Paintings** in oil from objects.
236 **Paintings of Interiors** from nature in water colours.
237 **Paintings from Nature** in water colour.

ST. MARGARET'S CLERGY ORPHAN SCHOOL.

238 **Drawing** from specimens of "Venus Basket."
239 **Biological Work,** drawn from under the microscope.
240 **Biological Drawings** from under the microscope.
241 **Botanical Microscopic Work.**
242 **Biological Work,** original.
243 **Botanical Paintings** from under microscope.

MANCHESTER HIGH SCHOOL.

244 Manchester High School, exterior and studio.

245 Manchester High School, library and first floor corridor.

246 Manchester High School, dining room and laboratory.

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247 Case containing copies of publications of National Home Reading Union.

248 Table of Exhibits, Macclesfield High School. Specimens of object lessons on silk. Botanical specimens and case to illustrate different stages in silk manufacture.

249 Case from Borough Polytechnic. Ladies' Tailoring and Mantle Making, by Dressmakers and Apprentices :—

Samplers.
Miniature Costumes.
Child's Cape.
Home Dressmaking by evening students and children, Domestic Economy Schools.
Miniature Costumes.
Laundry work. Plain needlework.

250 Case. Boot and Shoe Manufacture :—

Specimens illustrating processes in fitting and machinery

Art Work :—

Original Designs for Majolica Plates.
Cast from head modelled in clay.
Geometrical drawing.
Mechanical drawing.

251 Table. Pamphlets, etc.

KINDERGARTEN ROOM (FROEBEL SOCIETY).

1 to **10 Kindergarten Occupation.** Children's work.

11 to **20 Illustrations, Nature Lessons, and Stories** for use in Kindergarten. By Student in training (Miss A. WHITLING).

21 to **29 Kindergarten Occupation.** By Students in training, Froebel Educational Institute.

30 Kindergarten Occupation. Children's work.

31 Portrait of Pestalozzi.

32 Medallion Portrait of Frederich Froebel.

33 Portrait of the late Miss Sherriff.

34 Picture of Pestalozzi among Children.

35 to **43 Kindergarten Occupations.** By Students in training.

44 to **58 Kindergarten Occupations.** Children's work.

59 Synoptical Table of Kindergarten System. By Madame DE PORTUGALL.

University Extension Exhibit.

60 **Diagrams** showing the progress of the work in England (*a*) As to attendance at lectures; (*b*) Number of courses; (*c*) Number of certificates awarded; (*d*) Table of statistics.

61 **Specimens** of Syllabuses of various courses.

62 **Specimens** of the various certificates issued by the different branches.

63 **Other publications** of the various branches.

DEMONSTRATION ROOM.

1 **Madame Bergman Österberg's Physical Training College.**

2 **Madame Bergman Österberg's Physical Training College.**

Westfield College.

3 **Exterior of Westfield College.**

4 **Students of Westfield College.** (B.A.'s of London University.)

5 **Miss Maynard** (Mistress). Three lecturers and two students of Westfield College.

6 **Interior of Westfield College.**

7 **Interior of Westfield College.**

London School of Medicine.

8 **Medical Institute,** new Hospital for Women.

9 **The Vestibule,** new Hospital for Women.

10 **Exterior and Quadrangle,** Royal Free Hospital.

11 **Group of Second and Third Year Students** at the London School of Medicine for Women.

12 **Elevation of new School Buildings,** London School of Medicine for Women.

13 **Surgical** ward, medical ward, operating theatre and museum, Royal Free Hospital.

14 **Exterior** of Royal Free Hospital.

15 **Exterior** of the New Hospital for Women.

16 **Group of First Year Students** at the London School of Medicine fo Women.

17 **H.R.H. The Princess of Wales receiving Purses** at opening Ceremony of the new front buildings of the Royal Free Hospital on July 22, 1895.

18 **The late Dr. Anstie,** first Dean of the London School of Medicine for Women.

18A **Marble Bust,** Mrs. Garrett Anderson, M.D. By Miss Susan Durrant.

19 **Elevation Plan** of new buildings to be erected by London School of Medicine.

20 **The New Hospital for Women.**

21 **Cama Hospital,** Bombay.

22 **Rhodes Ward and Out-Patient Department,** Royal Free Hospital.

23 **Groups of Fourth and Fifth Year Students** at the London School of Medicine for Women.

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24 **Botanical Diagram.** Miss E. M. B. WARREN, Froebel House School, Weymouth.

25 **Diagram of Zones of the Earth.** Miss E. J. WARREN.

26 **Diagram, Life History of May Fly.** Miss E. M. B. WARREN.

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27 **Exhibit** of Liverpool Technical College for Women, showing development of Domestic Science during the reign.

28 **Exhibit,** Liverpool City Council Classes for Women, lent by Liverpool Technical College.

SCHOOL BOARD FOR LONDON.

29 **Drawings** in frame, showing Clerkenwell Prison, and Hugh Myddleton Board School.

30 **Specimen Time Table.**

31 **Adapted Design.**

32 **Painting from Copy.** R. B. SMITH, aged 12.

33 **Adapted Design.**

34 **Adapted Design.**

35 **Painting from Copy.**

36 **Painting from Copy.**

37 **Shading from Models.**

38 **Manual Occupations,** designing with coloured papers.

39 **Manual Occupations,** designing with coloured papers.

40 **Manual Occupations,** designing with coloured papers.

41 **Shading from Models.**

42 **Adapted Design.**

43 **Painting from Copy.**

44 **Painting from Copy.**

45 **Adapted Design**

46 **Painting from Nature.**

47 **Adapted Design.**

48 **Exhibit** (framed), needlework.

49 **Table of Statistics.**

50 **The Westminster Ragged School of Industry.**

51 **Exhibit of Needlework and Knitting.** By the London School Board, including as far as possible every kind of garment in use for ordinary under clothing; also various kinds of pinafores, frocks, and blouses. They are the work of

children from seven years old and onwards, and form part of the ordinary curriculum of the schools. The infants' work is shown in simple pinafores, aprons, handkerchiefs, and knitted strips. The mounted specimens are similar to those worked in the various standards in the presence of H.M. Inspectors at their examinations or inspections, and are graded in difficulty from the lower to the upper school, according to the requirements of the Education Department.

Exhibit of Teachers' Guild.

52 Bookcase containing old and new school books, 1837–1897.

53 Framed Exhibit of pupils of the Westminster School of Business Training for Gentlewomen.

54 Diagram Composition of Cooked Foods. Miss K. I. Williams.

Industrial Division.

President:

LADY JEUNE.

WOMAN'S INDUSTRIES.

THA enormous numbers of women are employed in our different national industries is well known to every one, and most persons are aware that it is in the textile trades that women most readily find employment. Since the earliest times, "when Adam delved and Eve span," women seem to have been always associated with the manufacture of apparel; and if we turn to the statistics of female labour in our chief commercial towns, we find without fail that in the manufacture of stuffs, woollen cloth, and silk, women are very largely employed.

It is beside the question to point out here the too-often pernicious effect upon the women so employed and upon the conditions of wage-earning; but in the division of the Victorian Era Exhibition, devoted to Women's Industries, we see marked a distinct revolution in the employment of women in making apparel, which must not for a moment be taken as a retrogression. In three of the Exhibits in this division, namely, in the Scottish and Irish Industries, and the Spinning and Weaving School of Miss Clive Bayley, women are employed in the true *manu*-facture of materials and of lace, which more than suggests a point of weakness in the power of steam that for so long has held undoubted and supreme sway.

Now we see proved that the work which is done by the human hand, guided by the human brain, can not only be profitable to the worker, but far more profitable to the purchaser, and be of greater worth from the pecuniary, as well as from the æsthetic, point of view.

The prolific manufacture of artificial flowers is represented, in order to demonstrate that these indispensable feminine adornments are not produced in France alone, as is popularly supposed, and it is to be hoped that by showing flower-making, as it is carried on in London, the fashionable world of ladies may realise how unnecessary it is to expect French labels to be attached to the flowers they purchase for personal adornment. In the stall next to that where "flower girls" are at work, we can see the operators of a very different class of

woman workers, namely, those who a few years ago would have attempted to earn a living at the shrine of Fine Art, and who are now guided into the useful application of whatever feeling for the beautiful they may possess and may wish to express. The students of the Chiswick School of Art are among the first rank of handicrafts-women, and, as time goes on, we may expect to see a steadily-increasing number of capable girls following in the steps of these genuine young artists.

INDUSTRIAL DIVISION.

1 Artificial Flowers. By Mrs. Hastings. This interesting exhibit shows the process of making artificial flowers which has been in vogue between 1837 and 1897, and shows the improvement in the method of manufacture. The flowers are made in cambric, wool, and beads. There is also an exhibit of silver filagree work in various designs.

2 Straw Hats and Bonnets. The Luton Chamber of Commerce has made an elaborate collection of specimens illustrative of the progress of the manufacture of straw hats and bonnets during the Victorian Era, together with the exhibits of the various plaits and the materials used in the manufacture during the period.

3 New Cane-Basket Work. By Miss Annie Firth. Girls working at a much neglected handicraft, showing the adaptability of the craft for remunerative home work for women, and for furnishing their homes with useful and ornamental articles.

4 Silk-Shawl Makers. Thorp and Preston. Working exhibit illustrating the employment of women in making knotted and knitted silk fringes and shawls, showing the comparative advance in the industry as exemplified by the women at work, and by comparison of the goods made at the commencement of the reign.

5 Embroidery, Bookbinding, &c. Chiswick School of Art. This exhibit, consisting of embroidery, bookbinding, metal-work, embossed and lacquered leather work and wood carving, shows in a marked degree the development of the Art Schools during the past few years. The study of design is made of the first importance, and students are not only taught to draw and paint, but have an opportunity of learning how to apply their knowledge to some practical end. The steady growth of artistic appreciation has created a demand for high class art work applied to the various handicrafts, and the establishment of training centres has opened out a wide field of skilled labour in which women can successfully compete.

6 Artificial Flowers. Watercress and Flower Girls' Christian Mission The Watercress and Flower Girls' Christian Mission was established in 1866, and embraces various philanthropic and religious agencies. One of the most important is the Cripples' Industrial Branch, which is exhibiting in the Woman's Industrial Section, under the patronage of Lady Jeune and others interested in the work.

The object of this special effort is to receive poor crippled girls from the streets, and by careful training to enable them to earn their own living by artificial flower-making. Last year their labours produced over £1300.

7 Irish Industries Association. The Irish exhibit in the Commercial and Industrial Section is contributed by the London Council of the Irish Industries Association, and consists of lace-workers from Youghal, Limerick, Clones, Belfast, and Carrickmacross. (*a*) Irish Arts and Crafts.—Laces, crochets, embroideries, basket work, wood carving, metal work, knitting, and homespun goods.

8 Old England Watch and Clockmaking. Watches manufactured by the "Old England" Watch Company have important and unique advantages.

Made by machine on the uniform and interchangeable system (originated, as to England and America, in the early years of Her Majesty's reign, 1839, by the British Watch Company, at 75, Dean Street, Soho, W.); the liability to error, and the necessity of skilful adjustment and rectification, are eliminated from the greater part of the work. The facility in repairs insured is also a great and obvious merit of this method of watchmaking. The same mechanism which secures interchangeability increases the product, and reduces the cost, of which watch-buyers and the trade reap full benefit.

9, 10 British Weaving School. Miss Clive Baily, the principal of the British Spinning, Weaving, and Lace School, has an exhibit which demonstrates the process of weaving and spinning silk, plucking and carding wool, lace-making, &c.

11 Plain and Fancy Boxes. Johns, Son, and Watts, Limited, Bunhill Works, 40, 42, 44, 46, and 48, City Road, E.C., and Albany Works, Gunmaker's Lane, Old Ford Road, E. Established 1842. Exhibitors at the Great International Exhibitions held in London, 1851 and 1872. This exhibit contains plain boxes, covered with paper or cloth; fancy boxes in cardboard and wood, covered with fabrics of different kinds, such as satin, plush, velvet, &c. Show cards, printed, gold-blocked, with cut-out prismatic letters, and in a variety of styles. The processes of manufacture of fancy boxes will be shown in operation by employés of Johns, Son, and Watts, Limited.

Scottish Industries Committee.

President:

HER GRACE THE DUCHESS OF SUTHERLAND,

LADY FARQUHAR.
LADY LYELL.
LADY REAY.
THOMAS MOFFATT, ESQ.
F. KINSEY PEILE, ESQ.
ARTHUR ROBERTSON, ESQ.
CHARLES J. CATER SCOTT, ESQ.

12, 13, 14 The Scotch Industries.—One of the important features of the Industrial Division of the Woman's Work Section of the Victorian Era Exhibition, will be the section presided over by the Duchess of Sutherland, the President of the Scottish Home Industries Association, which was initiated by the late Countess of Rosebery. This good work has for its object the improvement of the condition of the poor inhabitants of Sutherland, Inverness-shire, and Ross-shire, and especially of the western islands of Scotland, Harris, &c, where, when the men's occupation—fishing—fails, the inhabitants are entirely dependent on the women's work of spinning and weaving the "Harris Tweed." Hitherto, these poor folk have suffered from the effects of a form of what is known as the "truck" system; they have been in the habit of exchanging a piece of tweed, which may have taken months to spin and weave, with the local merchant for the necessaries of life, and as these necessaries were provided to them at a high charge, they naturally were at a great loss in consequence. The object of the Association is to help the workers to dispose of their hand-made manufactures, such as tweed, linen, hosiery, Shetland goods, &c, without the intervention of the above middlemen, direct to the market. The Association has established stores in Scotland, at which the commodities of life are obtainable at fair prices. It thus encourages the people to continue their work in the same simple, indeed primitive, way which marks it with an individuality of its own. The wool used is of the best quality, and is collected from the possessors of highland sheep. It is cleaned, carded, dyed with crottle, and other vegetable dyes; it is constantly exposed to wind and weather in the various processes, and thus gets so thoroughly shrunk that it will stand complete soaking without harm, its porous nature and its lightness being unimpaired. At the Duchess of Sutherland's stall at Earl's Court, a dozen workers from Harris, Sutherland, and Shetland, will show the complete process through which the wool passes from the time that it is taken from the sheep's backs until it is made into the famous Tweeds. All the goods thus made bear the trade mark of the Association in order that they may be distinguished from spurious articles manufactured by machinery.

*CALENDAR OF CONFERENCES, LECTURES AND DEMONSTRATIONS ARRANGED FOR THE EDUCATION DIVISION.

Date.	Subject.	Lecturer or Speaker.	Chairman.
Friday. May 28th, 3 to 5.	Kindergarten Demonstration with Class of Children.	Miss Pridham and Miss Wells.	
Saturday, May 29th, 11.15 to 12.15, 12.15 to 1.15.	(*a*) The Teaching of Defective Children . . . (*b*) The Children's Guild of Play (Representation of Old English Games).	Miss Burgwin . . . . . Sister Grace	Sir Douglas Galton, K.C.B., D.C.L., F.R.S.
Monday, May 31st to June 5th, afternoon	Cookery and Laundry Demonstrations. Daily .	Battersea Polytechnic.	
Friday, June 4th, 3 to 5.	Kindergarten Demonstration	Miss Dora Pearce.	
Tuesday, June 8th to 12th, afternoon.	Cookery and Laundry Demonstration . .	Liverpool School of Cookery.	
Friday, June 11th, 3 to 5.	Kindergarten Demonstration	Miss Franks.	

* Subject to revision.

*CALENDAR OF CONFERENCES, LECTURES AND DEMONSTRATIONS ARRANGED FOR THE EDUCATION DIVISION—*continued.*

DATE.	SUBJECT.	LECTURER OR SPEAKER.	CHAIRMAN.
Saturday, June 12th, 11.15 to 1.15.	Conference— (*a*) The Training of Women in Business . (*b*) Women as Bank Clerks . . . . (*c*) Indexing: a Profession for Women . .	Miss Cecil Gradwell . . . Miss Hogarth . . . . Miss Nancy Bailey . . .	The Countess of Warwick.
Monday, June 14th to 19th, afternoon.	Cooking and Laundry Demonstrations . .	Nottingham Technical School for Women.	
Friday, June 18th .	Kindergarten Demonstrations	Madame Michaells.	
Saturday, June 19th, 11.15 to 1.15.	Physical Exercise Demonstration . . .	(*a*) Mdme. Bergman Österberg . (*b*) Miss Annie Campbell . .	The Right Hon. the Earl of Meath.
Monday, June 21st to June 26th.	Cookery Demonstration	Glasgow School of Cookery.	
Saturday, June 26th, 11.15 to 1.15.	Conference on University Extension.		
Thursday, July 1st, afternoon.	Specimen Lesson in History	Miss Hodge, Maria Grey Training College.	

Saturday, July 3rd, 11.15 to 12.15, 12.15 to 1.15.	Demonstration— (*a*) The Pure Oral Method of Teaching the Deaf. (*b*) The Teaching of the Blind . . .	The College, Fitzroy Square, Principal, Mr. Van Praagh. Normal College, Norwood, under London School Board.	
Monday, July 5th, Afternoon.	Class Demonstration in Scientific Training for Girls (physical).	Miss Walter, Girls' School, Spital Square, E.	
Wednesday, July 7th.	Class Demonstration of Scientific Training for Girls (chemical).	Miss Walter, Girls' School, Spital Square, E.	
Saturday, July 10th, 11.15 to 1.15.	(*a*) Lecture (illustrated by lantern slides) upon the Work of the London School Board. (*b*) Demonstration Lesson in Needlework. . .	The Rev. A. V. Jephson, M.A., M.L.S.B. By Senior Girls and Infants . .	J. R. Diggle, Esq., J.P.
Saturday, July 17th, 11.15 to 1.15.	(*a*) Women as Factory Inspectors. (*b*) Women as Sanitary Inspectors	Miss Jessie Gray, *Islington Vestry*	Dr. Winter Blyth.
Saturday, July 24th, 11.5 to 1.15.	Education in Poor Law Schools	Mrs. S. A. Barnett, *Toynbee Hall* Miss Lidgett.	The Countess of Warwick.

Admission FREE to Lectures, Demonstrations and Education Congress (in July). Arrangements will be made to conduct parties round the Education Gallery daily at certain hours. The Secretary of the Sub-Section will be at the Exhibition in the afternoon, and will gladly give information on matters connected with the Education Section, especially to Indian, Colonial and Foreign visitors.

* Subject to revision.

EDUCATION CONGRESS ON SUBJECTS OF IMPERIAL INTEREST.

JULY 12TH, 13TH, 14TH, 1897.

			Chairman.
1st Day,	2.30	Education in the Colonies	Lord Loch.
		The Marquis of Lorne, K.T., Canada; Hon. W. P. Reeves, New Zealand; and Sir W. Windeyer, Australia.	
„	9.0	Reception of Delegates by the Countess of Warwick.	
2nd Day,	11.0	Education in India	Lord Hobhouse, K.C.S.I.
		Hon. H. M. Birdwood, C.S.I.	
		Professor Gokhle.	
„	2.30	Medical Training for Women in England	Mrs. Henry Fawcett.
		Mrs. Garrett Anderson, M.D.	
		Medical Women in India	
		Mrs. Scharlieb, M.D.	
		"The Care of the Sight in Childhood and Youth"	
		Miss Ellaby, M.D.	
3rd Day,	11.0	Agricultural Education for Women in Great Britain and the Colonies	Rt. Hon. H. C. Plunkett, M.P.
		Lady Georgina Vernon, Mr. Macan, and others.	

EDITH BRADLEY,
Secretary to Education Division.

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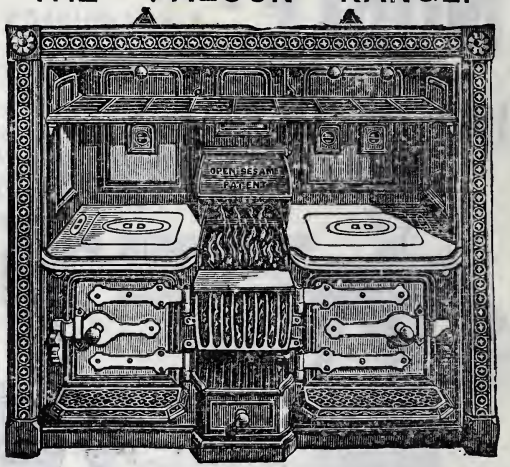

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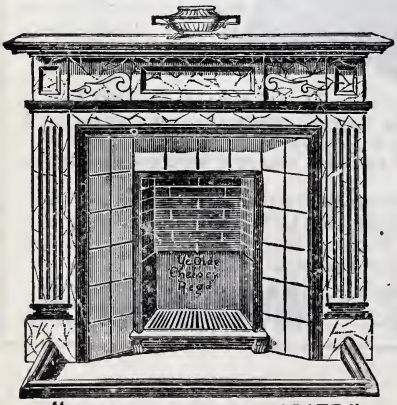

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